DOCUMENT RESUME

ED 217 391 CS 006 703

AUTHOR Pheifer, Denise A.
TITLE Guided Literature: An English Course for Non-Motivated Juniors and Seniors.
PUB DATE 82
NOTE 161p.; M.A. Thesis, Cardinal Stritch College.

EDRS PRICE MF01/PC07 Plus Postage.
DESCRIPTORS *Course Content; Course Descriptions; *Curriculum Development; *Educational Research; *English Curriculum; Grade 11; Grade 12; High Schools; *Literature Appreciation; Reading Interests; Reading Programs; *Student Motivation; Student Needs; Teaching Methods
IDENTIFIERS *Reluctant Readers

ABSTRACT

A year-long study designed to create a high school English course entitled "Guided Literature" is described in this report. The described course was intended to provide literature instruction for nonmotivated poor readers at the eleventh and twelfth grade levels, and was structured so that students could read materials they found enjoyable or to which they could relate personally. The first chapter of the report (1) identifies the target group of the study and describes the school and its English curriculum; (2) delineates how the proposed course would reaffirm the value of literature for poor readers and highlights the differences between this course and traditional literature courses; (3) discusses the purposes of the study; (4) details the procedures and activities used during the study; and (5) presents a list of terms and definitions listed in the study. The second chapter describes the motivation techniques, reading materials, and teaching methods to be used in the course, while the third chapter discusses suggested teacher behaviors and the various components of the course. The fourth chapter contains the actual course description that was produced in the study. Sample reading guides for materials to be used in the course are appended. (FL)

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GUIDED LITERATURE:

AN ENGLISH COURSE FOR

NON-MOTIVATED JUNIORS AND SENIORS

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Denise A. Pheifer

A RESEARCH PAPER

SUBMITTED IN PARTIAL FULFILLMENT OF THE

REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS IN READING

AT THE CARDINAL STRITCH COLLEGE

Milwaukee, Wisconsin

1982

CS006703

Acknowledgements

The researcher would like to express gratitude to the following: Dr. Robert A. Pavlik for his patience and careful guidance; Dr. Richard Cass for his constant support and constructive evaluations; Janet Thompson for her professional secretarial assistance; and to her father who introduced her to the importance and pleasures of reading.

Abstract

Pheifer, Denise A. Guided literature: an English course for non-motivated juniors and seniors. Cardinal Stritch College (Milwaukee, Wisconsin) Unpublished Master of Arts Research Paper, 1982.

The purpose of this research paper is to revise a high school English course titled Guided Literature specifically to provide a literature course for non-motivated poor readers at the eleventh and twelfth grade levels. The major goal of Guided Literature is to promote literary appreciation among these non-readers. The delineated curriculum guide for Guided Literature is the result of a year-long case study of the course. Based on observation, student feedback and related research the six-part course curriculum which evolved represents the researcher's personal recommendations for developing such a course. The curriculum contains pertinent information on student diagnosis, methods of instruction and evaluation, grouping and materials constructed specifically for the course.

Table of Contents

Abstract. 1

Chapter One

Statement of the Problem 11

Significance of the Study. 16

Purpose of the Study 18

Procedures 19

Terms. 20

Chapter Two

The Affective Domain 23

Student Motivation 26

Materials. 28

Methods of Instruction 29

Chapter Three

Setting. 44

On-going Teacher Behaviors Used to Gather Data for Course Revision. 48

Research Purposes. 59

Chapter Four

Course Scope 63

General Objectives 64

Semester Outline 64

Classroom Management 128

Course Materials 138

Staff. 141

Implications 143

Appendices. 146

Reference List. 152

Vita. 155

Chapter One

Fostering literary appreciation has been a traditional mission of the English department; successful attainment of this goal hinges on the students' ability to comprehend what is read. Other responsibilities also expected of the English department include the extension of written and oral skills, as well as the cultivation of the aesthetic responses to literature; however, the primary task of the English department is to develop the students' cognitive domain. In Reading Strategies for Secondary School Teachers, Burmeister (1974) reviews the seven cognitive levels that the content area teacher expands:

1. Memory--remembering or recognizing what the author has just said. . . .
2. Translation--putting information or knowledge into another form. . . .
3. Interpretation--recognizing, or seeing, unstated relationships. . . .
4. Application--(a) recognizing an instance when a principle applies and also (b) applying it with success. . . .
5. Analysis--knowledgeable dissecting followed by examining the parts that compose the whole. . . .
6. Synthesis--integrating, reorganizing, or fusing ideas, usually from various sources. . . .
7. Evaluation--formulating a standard and judging an idea or object in relation to that standard. (pp. 147-148)

Mastery of the lower cognitive levels is essential to students' success in content areas. As the sophistication of materials progresses through the grades, so must students' skills at the higher levels of cognition; therefore, the English curriculum must incorporate the teaching of reading strategies into its teaching of literature. Frye (1972) suggests:

> The sense of urgent necessity about learning to read and write should never drop out of the teaching of literature, at any stage. We cannot take part in a society as verbal as ours without knowing how to read and write: but, unless we also learn to read continuously, selectively, and critically, and to write articulately, we can never take any free or independent part in that society. (p. 19)

Developing an effective response to literature includes growth at all levels of comprehension--literal, interpretive and applied. Herber (1970) briefly defines these levels as knowing what the author said, using previous knowledge and experiences to find relationships and thus applying derived meaning to "some pragmatic or practical exercise"--which often results in perceiving new relationships. (pp. 62-63)

In addition, one of the most difficult tasks of the English curriculum is the generation of literary appreciation. David Shepherd (1978) reminds us:

> The student's depth of appreciation is not likely to be the same as yours. As he develops toward maturity and as he has continuous positive contact with literature through his school years, his depth of perception and appreciation of literature will grow. Knowledge about literature increases appreciation, and this is a gradual development. (p. 193)

Fostering students' reading for enjoyment and self-fulfillment should be a key objective of any literature course; however, development of literary appreciation is a slow process and cannot be accomplished in one semester. Nevertheless, nurturing literary appreciation is a major goal of every literature teacher.

High schools offer remedial reading courses, low-level English courses, alternative education programs, ability grouping, or modifications within regular English classes. Most are designed specifically for students who are poor readers with the intent of making the students better readers--often under the assumption that they will learn to like what they read. However, the reality in many cases is that these courses stress reading skills and/or literary analysis skills, largely because the students lack those basics. The development of literary appreciation in poor readers often becomes subordinate.

In addition, these students are many times overlooked simply because most English teachers are not specifically trained to help poor readers. The students who receive no help often develop a very poor attitude toward English classes and reading in general; yet they are forced to repeat courses because of previous failure which may ultimately lead to a poor self-concept.

The situation described is not unique. English teachers across the nation have been faced with the same problem for years. New courses have been devised for these students; ability groups them together in many cases. English departments have instituted elective programs in which students can study films, mass media, business English, etc. to fulfill English requirements. Sometimes the number of required

English courses is reduced; or some schools allow poor readers to substitute reading courses for English credit.

Specifically, a one-semester Guided Literature course was developed as part of a four-year English curriculum which is divided into two strands: writing and literature. The course sequence in each strand develops loosely into college-bound and non-college bound tracks; but students are allowed the freedom of choice under the careful guidance of instructors and counselors. The English curriculum was developed without the support of a reading specialist; in fact, none of the staff involved in developing the initial curriculum were formally educated in the teaching of reading at the secondary level.

Members of the English Department did, however, perceive a need for courses which would present materials easier to read and understand than the traditional literature taught in such courses as British Literature and American Literature. Thus, three courses entitled Guided Literature (general literature), Sleuth (mystery novels), and Search for Tomorrow (science fiction) were developed for below average readers. This paper focuses on the Guided Literature course.

In other words, the development of the curriculum with modifications for the poor readers reaffirms the staff's feeling that the study of literature is important for all students. Frye (1972) states: "The traditional, common-sense view is that literature is an imitation of life, or reality, or nature, or whatever we may think of as outside it, and owes what truth it has to its relation to whatever is not literature" (p. 27). He continues:

> Individuality, which is the condition of freedom, is never achieved without some genuine form of education. There are

> of course many forms of that outside the schools, but still there is infinitely more reality, and infinitely more to be discovered about our real selves, in encounter groups with Shakespeare or Milton or Tolstoy than merely with one another. (p. 28)

A traditional mission of the English curriculum, then, is to develop a response to literature. Frye points out:

> If he is teaching literature, he is trying also to teach the ability to be aware of one's imaginative social vision, and so to escape the prison of unconscious social conditioning. Whatever he is teaching, he is teaching some aspect of the freedom of man. (p. 27)

The task sounds awesome but is intrinsic to the development of the students' cognitive domain whether the students are college-bound or reluctantly fulfilling English requirements for high school graduation.

After full implementation of the four-year curriculum, the English teachers found that the literature courses were still not meeting the needs of the non-motivated readers. They realized that to achieve their mission, the curriculum should be modified to meet the needs of these students. The staff also acknowledged that they did not have the necessary background and expertise to specifically help these poor readers.

In essence, the problem involves those non-motivated poor readers at the eleventh and twelfth grade levels. Curriculum modifications to meet the needs of these students, and teachers who are untrained in meeting their needs are key issues. There is also a peripheral group involved in the problem--parents who are often unaware of the problem

or in many cases don't care; however, a lack of communication or lack of interest prevents their active participation.

Curricular modification commonly addresses reading problems as early as possible in the secondary setting. Students are easier to reach through required courses during the ninth and tenth grades because during the eleventh and twelfth grades they elect courses more suitable to their career goals or interests. On the other hand, many high schools require three and even four years of English credit. Elective literature courses for juniors and seniors such as Modern American Literature or Early British Literature often disregard the problems of the reluctant reader. Frequently, teachers who teach these specialized courses in literature fail to understand that some of their students don't like to read and that many lack skills necessary to comprehend the course material. Some teachers feel that it is too late to teach students to read or that teaching reading is the job of the elementary schools.

Existing in every school system are eleventh and twelfth graders who are poor readers. They may or may not have had help in reading after the sixth grade. Elective choices in literature provide virtually no chance for success because course materials are beyond their level of comprehension.

Basic course concepts may be too difficult for these students to grasp. The sophisticated language of the material and the teacher compounds the problem. The students may have problems simply reading and understanding the basic plot of a story; yet the teacher would like to discuss universality of theme, character motivation, and the author's literary style for example. The result is frustrating for teacher and students. The vocabulary or style of writing may prove to

be insurmountable obstacles for a poor reader. Hopefully in all of the above cases the teacher is the one who can make adjustments.

Students' life experiences may be inadequate to provide a background for responding to the literature. As an example, in one of the researcher's freshman English classes near the end of a traditional four-week unit on Charles Dickens' novel Great Expectations a student remarked: "You mean that's it? This whole book is about Pip becoming a gentleman? That's all that happens? Big Deal!" Students won't get excited about reading something unless it in some way relates to their lives. English teachers can give several sound reasons for reading this Dickens novel; however, to this boy the reading task he had accomplished seemed pointless.

Above all, the cultural bias built into traditional English literature courses assumes that the students are coming from a heritage of literary appreciation. The English teacher often assumes that literature has always been an important part of the students' lives. In reality however, the only exposure to literature for many students has come from their formal education. Literature or reading for enjoyment is not a part of their family lives and has never been given priority or credence outside the school setting.

Two avenues remain open to these students: literature courses which are too difficult or English courses which do not deal with literature, e.g., Personal Writing, Business English, Composition, English Fundamentals, Communications. These courses develop basic writing skills, speaking and listening skills, technical reading skills, survival reading skills or the basics of grammar. They do not teach literary appreciation.

This paper attempts to establish a middle ground--a literature course for poor readers at the eleventh and twelfth grade levels.

In the fall of 1980, the researcher taught one section of Guided Literature. Revision of the course was made in response to a need for more definitive goals, objectives, criteria for admission and selection of materials, and the actual course content as determined by students' needs. The English Department chairperson, Dr. Richard Cass, gave the researcher carte blanche permission to conduct a pilot study of the course. Under his supervision, the class was free to deviate from the original Guided Literature curriculum in content and materials.

The researcher made some immediate adaptations in the classroom which were motivated by a knowledge of basic reading education methods and a perception that the course as it existed would not meet the needs of the students.

The first step was to determine the approximate reading level of each student, accomplished through the administration of the Gates-MacGinitie Reading Test (1965). The results were used in selecting various novels for use in the course. Secondly, an informal reading interest inventory was taken. The inventory consisted of a few simple questions regarding the students' attitudes about reading, their perceived strengths and weaknesses, types of materials they liked to read and topics of interest, as well as things they didn't like to read. This information was also used in selecting novels.

The text, Perspectives (1969), was eliminated because it was too difficult for most of the students and not consistent with their interests. The researcher also favored a multi-text approach. Novels appropriate to individual reading and interest levels were introduced along with

teacher-made reading guides to aid comprehension. After a few weeks, a reading skills series, Be A Better Reader (1978), was adopted for use in conjunction with the novels. Individuals were placed in the series according to their reading levels and pre-tests that came with the series.

With these adaptations instruction became individualized and students were evaluated on the basis of their daily work in class.

The idea for this paper is a direct result of the experience of teaching Guided Literature--an English course intended for juniors and seniors who are poor readers and often non-motivated students. The first chapter is divided into seven sections. The Statement of the Problem identifies the target group and contains a description of the high school and its English curriculum, which includes the course outlined in this paper. The Significance of the Study follows, delineating how this course reaffirms the value of literature for poor readers and highlighting the differences between this course and traditional literature courses. The importance of a support base and need for special preparation of teachers are emphasized. The third section focuses on the actual purpose of the study, listing the six main parts of the course curriculum. The fourth section, Procedures, outlines the on-going activities of the researcher during this one-year study. The chapter ends with a list of terms and their definitions as applied to this paper.

Statement of the Problem

Students for whom nothing seems to work, whom nobody wants to teach and who seem to detest reading exist in most high schools. The researcher was faced with teaching a similar group in an eleventh-grade Guided Literature course from which the idea for this paper originated.

A class profile is presented in Table 1.1. It is important to note that all students in this class are male and all but one fall within the lower third of their class in academic rank.

The Gates-MacGinitie Reading Test (1965) was administered during the first week of the semester to determine the approximate reading levels of these students; the results are summarized in Table 1.2.

The results of an informal reading attitude inventory are presented in Table 1.3. The students were asked the inventory questions on the first day of class after a short explanation of the course. Students were informed that their comments would help to determine what materials would be used in the class. The inventory was administered orally with students recording their reactions. Explanations were made throughout the inventory and students were free to ask questions.

In combination, the following three tables present an adequate overall picture of the Guided Literature class used in this study. Table 1.1 shows that the group is composed of students with poor academic records. Table 1.2 indicates that for the most part they are poor readers and Table 1.3 points out that they do not like to read. All are important considerations for the course and its success.

Table 1.1

Class Profile--Guided Literature (Fall, 1980)

Student	Age	Academic Standing	Actual Years In School	Cumulative Grade Point Average[a]	Class Rank[b]	Interventions In High School	
						Type[e]	Grades
1	17	10	11	1.52	313[c]	LD	11
2	16.5	11	11	4.68	231		
3	16.5	11	11	5.05	207	AE	9, 10, 11
4	16.5	11	11	2.69	292	AE, LD	9, 10, 11
5	16.5	11	11	4.86	222	AE	9
6	16.5	11	11	2.86	287		
7	16.5	11	11	4.65	234		
8	17.5	11	11	6.83	124		
9	16.5	11	11	4.28	251	AE	9, 10, 11
10	16	11	11	3.20	280		
11	18	12	12	3.14	284[d]		
12	17.5	11	12	1.69	316[d]		
13	17.5	11	11	3.10	282	AE	9, 10, 11

[a]The cumulative grade point average is determined on a 12 point scale (A=11, B=8, C=5, D=2).

[b]The total number of students in class is 306.

[c]The class total is 318 because this student has sophomore standing.

[d]The class total is different because these students are seniors. The total number of students in the class is 319.

[e]LD=Learning Disabilities program; AE=Alternative Education program.

Table 1.2

Results of Gates-MacGinitie Reading Tests--Survey E Form 1 (September, 1980)

Student	Raw Scores[a]		Standard Scores[b]	
	Vocabulary	Comprehension	Vocabulary	Comprehension
1	23	36	45	44
2	25	42	47	50
3	23	31	45	39
4	17	38	38	46
5	17	41	38	49
6	35	47	58	58
7	32	50	54	65
8	26	38	48	46
9	13	32	33	40
10	25	34	47	42
11	16	39	37	47
12	37	48	60	60
13	11	31	30	39

Note. Due to the low ability of the students in the class, Form E of the test was administered. For this reason, only raw and standard scores are reported. The highest level norms (9.8) were used to determine standard scores. The 1965 copyright series of the test was used because of its availability.

[a]Total number of items: Vocabulary 50, Comprehension 52.

[b]Mean = 50, SD = 10.

Table 1.3

Results of Informal Reading Attitude Inventory (September, 1980)

1. Do you like to read?

   yes 1 no 12

2. What do you read regularly?

   newspapers 6

   magazines 9

   books 3

   hobby materials 1

3. Are you satisfied with the way you read?

   yes 4 no 9

   Why? Student comments:

   --I can understand.

   --If I'm interested I will read the book over more carefully.

   --I don't think I need to much help. I am alway's one of the first to be done in class. [sic]

   --I can read good but don't like to take the time.[sic]

   Why not? Student comments:

   --I read slow. (2)

   --It takes too much time.

   --I don't understand what I read.

   --I'd like to improve on it.

   --Its to boring. [sic]

4. Would you like to read the following in class?

	yes	no
a) newspaper	8	5

		yes	no
b)	magazines	12	1
c)	short stories	7	6
d)	poetry	1	12
e)	non-fiction	13	0
f)	plays	3	10
g)	novels	12	1

mystery	4
science fiction	3
adolescent	8
historical	0
supernatural/psychological	7
fantasy	3

5. What do you expect to accomplish in this class? Student comments:

--To better my reading skills and to enjoy the class.

--Just see if I improve at all or if I read any book I liked. [sic]

--I expect to read and understand the books I am going to read.

--If I can read a book which I like.

--Be a better reader.

--Don't know.

--to up grade my reading skills. [sic]

--to be able to read any books that I choose and to get about 4-6 novels done.

--get to like to read a little better

--read useful information

--read and comprehend better

--to pass the class and be a better reader

--no comment

N=13

Students in the class are juniors and seniors whose reading levels (when expressed in grade equivalent scores) range from third through twelfth grade. All but one of these students can be categorized as reluctant readers based on their negative answers to "Do you like to read?" asked on the initial informal reading attitude inventory.

Significance of the Study

The existence of an upper level literature course for the non-motivated poor readers reaffirms the basic belief in the value of literature and its study for all students--not only those who are equipped to understand Shakespeare, Milton, Melville, and the like.

Ruddel (1974) reviews the purposes of literature with the following outline:

1. Provide pleasure, by offering experiences of
   a. The joy of language
   b. An appreciation of beauty
2. Provide knowledge, by developing
   a. Insight into man's behavior
   b. An awareness of people (and other living things), events, and ideas not present in one's own life space
   c. An awareness of man as an integral part of a changing world
   d. An awareness of the potential of language as a powerful means of human expression. (p. 490)

These purposes are not exclusively affiliated with specific authors but span the entire realm of literature from Beowulf to Zindel's The Pigman (1968).

The student's needs, interests and experiences should be matched to the literature, not the teacher's literature forced upon the student. This premise is the basic difference between Guided Literature and a traditional English course. For example, in the same English curriculum at the ninth grade level all freshmen study the novel, Great Expectations by Charles Dickens. In Guided Literature the novels studied depend on the students--what they need, what they can understand and what they would enjoy reading. A main objective, therefore, is allowing students to read literature which they find enjoyable or at least to which they can personally relate.

Another major difference from traditional English classes is that the teacher must be constantly aware of the students' reading needs and abilities. Therefore, an instructor specifically trained in teaching reading at the secondary level is essential. Then the pace and intensity of the course will stem largely from the students' interests, abilities, and needs and not the content of the curriculum.

As stated, a major goal of the course is to provide the students with pleasurable and relevant reading experiences. This statement is what Frye (1972) describes as the traditional purpose for studying literature:

> Studying them (the arts and sciences) is a process which is its own end, and exists for its own sake. Its products are incidental, and the usefulness of those products does not represent the value of the process, which is something quite apart from them.
>
> In literature there is much to admire, but the end of literacy study is not admiration of something remote,

> but the recognition that it corresponds to something within ourselves. Admiration is thus succeeded by possession, as we make what we read part of our own vision, and understand something of its function in shaping that vision. (p. 29)

Because of this basic acceptance of the value of teaching literature to all students, a model will be provided for the specific steps needed to implement and evaluate a literature course for non-motivated poor readers at the eleventh and twelfth grade level. This model could help curriculum planners, English department chairpersons, and English teachers faced with developing a similar course.

Purpose of the Study

The purpose of this research paper was to revise a curriculum for a literature course at Cedarburg High School specific to eleventh and twelfth grade non-motivated poor readers. The major goal of this course is to promote literary appreciation among these readers. The paper delineates the course revision based on actual experience.

The course curriculum consists of the following components:

1) Course Scope
2) General Objectives
3) Semester Outline
    a) Teaching/Learning Activities
    b) Evaluation
4) Classroom Management
5) Course Materials
6) Staff

The major sources for constructing the six components were actual observation, student feedback and related research; the majority

of content represents the researcher's personal recommendations. All teacher-made materials developed for use in the course are included in Chapter Four, as well as the titles and publishers of all commercial materials used.

Procedures

The revision of Guided Literature can be described as a year-long case study involving two sections of the course. Once the need for such a course was verbalized by English department members, the researcher articulated the perceived goals of the course and began implementing changes in Guided Literature to meet those goals.

Dr. Richard Cass, the English Department Chairperson, played a key role in this revision project. His constant support and involvement at every level from concept development to approval of the actual writing gives the project credence as an English course specific to the Cedarburg High School English curriculum. Not only was Dr. Cass supportive and involved, he gave the researcher every opportunity to try new materials and methods throughout the year, providing a wide range of experiences which could not have been achieved within the original course curriculum.

After initial evaluation of students' reading abilities and attitudes toward literature, adaptations in materials and instruction were total and continuous. Instructional decisions were made on the basis of students' needs and interests.

Formal and informal evaluations of students were conducted throughout the academic year reflecting the goals and objectives of this Guided Literature course. Intuitive on-going evaluation was conducted daily by the researcher regarding students' attitudes towards various materials

and instructional techniques. Students were encouraged to voice their opinions about materials they were using. These opinions were gathered formally and informally through daily student/teacher dialogue and a course evaluation specifically designed for Guided Literature. Formal and informal post-testing was conducted at the end of each semester. The results of the testing and course evaluation are presented in Chapter Three.

The experiences of the year-long case study, as well as the authoritative opinion and research reviewed in Chapter Two, were used in decision-making. The result is the formal English curriculum for poor readers and non-motivated students at the eleventh and twelfth grade levels presented in Chapter Four.

Terms

The following list of terms and definitions serves as a clarification of their specific uses related to this paper:

1. Guided Literature--an eleventh grade elective English course at Cedarburg High School.
2. Cedarburg High School--the comprehensive high school (grades 9-12) in the Cedarburg Public School district serving the northwest Milwaukee suburb of Cedarburg. The high school population is about 1200 students, all-white from middle to upper-middle class family backgrounds. Eighty percent of the students continue their education beyond high school.
3. English curriculum--the Cedarburg High School English curriculum, a copy of which can be found in the Appendices.
4. Researcher--the writer of this paper who is also a Guided Literature instructor.

5. Guided Literature students--eleventh and twelfth grade students enrolled in Guided Literature who are poor and/or non-motivated readers.
6. Poor readers--students whose reading level is more than two years below their actual grade level; specifically students who are reading below the ninth grade level.
7. Non-motivated or reluctant readers--students with poor academic histories who are not interested in their own formal education; specifically, that 20% of the total school population which does not continue education after high school.

Chapter Two

Judith Boettcher, according to Fran Lehr (1981), outlined the characteristics of an ideal high school reading program. These characteristics can also be applied to Guided Literature:

1. The program is based on the philosophy that both freedom and structure are necessary.
2. Students must take an active part in their own learning.
3. The program should create an atmosphere of acceptance, permitting students to experience success and feel positive about their reading.
4. The content is a balance of vocabulary development, comprehension skill improvement, and free reading with specific measurable objectives and well-defined methods of instruction.
5. It must capture the interest of the student. (p. 350)

Using these ideas as the basis for a literature course, the result will be much different from the traditional English class.

Teachers are often confused about what to emphasize in a course. Frye (1972) asserts that teachers should begin with the basics:

> In every subject that can be taught there are certain rudiments to be learned first, and whatever is learned afterward has to have some kind of connection with those rudiments. . . . For many reasons teachers have been for a long time confused about how to teach literature systematically and progressively, and hence their students often grow up with, at best, only a vague memory of attempts to get them to 'appreciate' 'good literature.' (p. 3)

In Guided Literature, "the basics" consist of getting students to read, understand and enjoy a few basic literary forms.

The second chapter consists of a review of recent research related to Guided Literature. The research is divided into four rudimentary factors affecting the curriculum. The first section titled The Affective Domain discusses how moral development influences the teaching of literature. Following is the section titled Student Motivation, which presents fundamental motivational techniques intrinsic to the philosophy of courses like Guided Literature, as well as how Guided Literature is different from traditional English courses. Materials is the title of the third section. Key points about material selection for the course are suggested. The final section is Methods of Instruction in which several appropriate instructional techniques are explained.

The Affective Domain

The Guided Literature teacher and students will often find themselves discussing value-related issues because the course requires that students spend much of their time reading and reacting to literature. Based on the accepted value of teaching literature and of its social significance, Odell (1973) utilizes Piaget's decentering theory that a student must "be able to understand the thoughts, values and feelings of another person, and to do this he has to be able to explore his own reactions" (p. 455). To be effective, the teacher of Guided Literature should be aware of the students' moral development as well as the fact that many Guided Literature students have personal problems. Kohlberg (1975) cautions that "value education in the public schools should be restricted to that which the school has the right and mandate to develop: an awareness of justice,

or of the rights of others in our Constitutional system" (p. 674). He outlines six stages in moral development:

A. Preconventional Level--The person responds to good/bad labels in terms of physical consequences or the power of the rule makers.

Stage 1--Punishment and obedience orientation. (An individual fears the physical consequences of the action).

Stage 2--Instrumental-relativist orientation. (Motivation is a satisfaction of one's own needs).

B. Conventional Level--The person responds to family, group or national loyalty.

Stage 3--Interpersonal concordance or "good boy-nice girl" orientation. (The person seeks others' approval).

Stage 4--"Law and order" orientation. (The person abides by authority and fixed rules for their own sake).

C. Post conventional, autonomous or principled level. (The individual gains a social awareness and sense of responsibility to humanity).

Stage 5--Social contract, legalistic orientation. (An "official morality" involves a matter of personal values and opinions).

Stage 6--Universal-ethical principle orientation. (Motivation is based on conscience and ethical principles). (pp. 672-673)

In Guided Literature and similar courses, "the teacher acts as a catalyst whereby interaction leading to development may take place" as found by Hersch and Pallitto (1977). They also feel that the "teachers need to be

able to comprehend the perspectives of their students and thereby stimulate their thinking to more complex levels. The reverse of this process is not likely to be true" (p. 15). Therefore, the task of developing moral reasoning rests with the teacher.

A study by Kohlberg (1975) found that "adolescents exposed to written statements at each of the six stages comprehend or correctly put in their own words all statements at or below their own stage but fail to comprehend any statements more than one stage above their own" (p. 671). Also adolescents prefer to read about problems or situations involving the highest stage they can comprehend. In this same study, Kohlberg observed:

> While logical development is necessary for moral development and also sets limits to it, more individuals are higher in logical stage than they are in moral stage. As an example, over 50 percent of late adolescents and adults are capable of full formal reasoning, but ten percent of these adults develop principled moral reasoning. (p. 671)

The implications for teachers of literature courses then include a realistic expectation of a student's moral and ethical understanding of a literary situation. Teachers may be harping on judgments made which the students do not have the capacity to morally understand.

Moral development is an issue which must be considered in Guided Literature. The more students read, the more situations they will encounter in which characters are faced with moral decisions. The teacher must be aware of the student's stage of moral development, but on the other hand, must be ready to point out and discuss situations in literature which may lead to an appreciation of persons at other stages of moral development.

Student Motivation

Student motivation is another important element in the success of a course like Guided Literature. There are two types of motivation: 1) state motivation which is people or situation dependent; and 2) trait motivation which is a personality function. The Guided Literature teacher is concerned mainly with state motivation; therefore, the research cited deals with ways to provide instructional stimulation. However, many Guided Literature students have trait motivation problems. Clarification of the realistic minimal requirements of the course should help this type of student.

Bond and Tinker (1979) contend "nothing is more important to insuring continued growth in reading than maintaining strong motivation" (p. 416). They feel that material must appeal to individual interests; books should be short, well-written, and easy to read; also materials must be at an appropriate reading level. (p. 419) They also remind us to focus on developing literary appreciation:

> There is no such thing as a criteria of good taste which is applicable to all children. Improvement in taste is relative to the level of a particular pupil. Although improvement is slow, well-organized guidance can lead to discrimination and improved choice of reading materials for all children. The gains will be large for some pupils, small for others. (p. 422)

Literary appreciation is important, but expectations must be realistic. Several elements are beyond the control of the teacher such as trait motivation problems, the lack of emphasis on literature at home, severe personal problems, peer pressure and lack of time.

According to Usova (1979): "the major cause of the reluctant reader phenomenon can be attributed to negative experiences associated with reading. All too frequently, reading assignments are tied in with work and effort (i.e. read and answer the chapter questions, read and take a test or quiz, read and complete a project, and so forth). All of these children and adults have one factor in common: they have been 'turned-off' to books" (p. 258). Unfortunately he feels his solution must begin at the first grade level. His major principles, however, can be applied to a secondary level literature course:

1. Make reading a pleasurable experience--no pressure.
2. "Sell" the books.
3. Restructure the traditional classroom to allow for motivation tactics like advertising the books and bringing in outside speakers.
4. Have individual conferences with students about the books they have read.
5. Limit the length of reading assignments. (pp. 259-260)

Students are "apt to view lengthy reading material as being unaccomplishable and self-defeating" (p. 260). As a positive solution, Bond and Tinker (1979) advocate the use of questionnaires, interviews and student observation as alternatives to end-of-the-book tests. (pp. 417-418) These techniques seem to alleviate student anxieties about successful completion of the task.

While motivation is an important aspect of Guided Literature the teacher should be realistic about students' attitudes toward the course and its content. Efforts to make the class interesting and dynamic must not cause the teacher to overlook the reading needs of the students.

Materials

Although no specific studies were found about a literature course for juniors and seniors who are poor readers, some pertinent research on materials was available. Elliot and Steinhellner (1979) conducted a study about the reading preferences of urban and suburban secondary students. They found almost all students were interested in magazines and newspapers (p. 122). The researcher's own experience has shown that the newspaper is not well-received by the students, possibly because it is part of other courses and the students view it as repetition. The newspaper used was The Milwaukee Sentinel. However, it is possible to use alternate newspapers such as a local paper or to expose students to other newspapers like The Christian Science Monitor, The Washington Post or Chicago Tribune. Overkill is another important consideration. The Sentinel every Friday was too often in the researcher's classroom. Use of the newspaper should be spontaneous or sporadic rather than regular.

Among suburban students, the following book topics were regarded positively: real people, humor, adventure, hobbies (their own), sex, and teen problems. Topics viewed negatively were: poetry, religion, animal stories, social problems, family, romance, and personal appearance (pp. 124-125). Obviously this categorization does not apply to all students but can serve as a guideline for selecting books or choosing books for classroom use, especially the first novel of the course. Personal observation by the researcher has found that stories about teen problems are the most popular. Anything students can personally relate to [i.e. school, Killing Mr. Griffin (1978); drugs, Tuned Out (1968); motorcycles, Tex (1979); cars, Collision Course (1977); peer acceptance, War on Villa Street (1978)] is generally well-received.

Conors and Gray (1979) make a very important point about teachers' knowledge of the books students read: "It is imperative that teachers be constantly reading the books which they recommend to their students" (p. 37). The researcher has found that it gives the teacher credibility. Reading the book becomes a shared experience between student and teacher, who has also shown an interest and understanding of pertinent problems or student interests. A spontaneous lesson in literary appreciation takes place when the teacher can explain to a student why one book is a better selection than another. And once the teacher's credibility is established, the students will ask for help in book selection. Thus the teacher can provide careful guidance in selecting good literature.

Methods of Instruction

Once the material has been selected, the next problem is making sure the students understand what they read. Maryann Eeds (1981) condensed recent research findings into eight strategies for teaching reading comprehension at the elementary level. They form a good basis for Guided Literature, as well as provide some positive suggestions:

Strategy 1) Teach children to be expert decoders.

Strategy 2) Provide direct instruction in word meanings.

For teaching word meanings, Gipe (1978-79) reported that the most effective strategy was to relate the word to be learned to familiar concepts in context. Presenting synonyms was also effective, but looking up the words in the dictionary or sorting words into general categories was not.

Gipe also suggests that all learners be required to respond either in writing or individually in order to be sure that learning of the new word's meaning has generalized. Presenting new vocabulary

words to the class before reading the story is not enough--direct instruction in word meaning is necessary for full comprehension of text. A suggestion: Why not test for generalization of word meanings before teaching (Wallen, 1972)? If students can give either a definition or an example of the word, that's one you don't need to teach. A surprising number of students are presented daily with material that they already know, which squanders valuable time. (p. 567)

Strategy 3) Provide direct instruction in organizing text.

When the teacher worked with students by discussing words that might fit in the blanks, or how the surrounding words give hints about the missing word, the use of cloze material actually did increase students' comprehension, as measured by the Durrell Reading Comprehension Test (Kennedy and Weener, 1973). (p. 567)

Strategy 4) Teach students to identify the author's structure.

Strategy 5) Teach better comprehension by asking questions that go beyond recall.

In general, teacher-constructed questions facilitate learning from prose. The efforts are greater when the questions come after the reading and when students respond freely rather than in multiple choice format (Anderson and Biddle, 1975). Questions requiring only the recall of facts generally produce recall-level responses, while higher level questions produce both higher level responses (Richards, 1975-1976) and greater student achievement (Ryan, 1973). (p. 568)

Strategy 6) Teach students to self-question.

More recall occurs when students ask themselves questions about the material and then read to answer the questions than if they just use ordinary study techniques (Frase, 1977). It is worth noting that learners' ability to answer the higher level interpretive questions is improved by experience in generating their own (Helfeldt and Lalek, 1976), and that self-generated questions may be most effective with students who have low verbal ability (Andre and Anderson, 1978-1979). (p. 568)

Strategy 7) Teach students to use imagery.

In general, teaching learners to use their imaginations to picture the action as they are reading increases reading comprehension (Kulhavy and Swanson, 1975). (p. 569)

Strategy 8) Insure comprehension by organizing the reading program around meaningful activities.

Many surveys reveal that children often equate reading with workbook exercises or fill in the blanks (Johns, 1970, 1974, 1975). Reading has become work. There should be time in school to read for pleasure and enjoyment--many children won't get a chance any other place. . . . Someone once said that we read so we know we're not alone. The power of good literature is its ability to touch the reader, to express universals that are part of the human condition. Children respond to this power from their first exposure to a good book. . . . The power of good books to evoke responses occurs at any reading level, even the very beginning. Yet so often what we offer our students, especially our students who are

> struggling with learning the skills of reading, is inane and meaningless--words no one ever would choose to read voluntarily, much less respond to with one's soul. No one is ever going to become a reader (although they may surely learn to read) unless they are exposed to the power of good literature (p. 570). (pp. 566-570)

The eight strategies are easily recognized and understood by any teacher of reading; however, their employment in the English classroom will depend upon the instructor's education in the teaching of reading.

Strategies 2, 3, and 4, should be emphasized in Guided Literature. Strategy 2, direct instruction in word meanings, is often the only way these students can learn new words. Words selected for study should never be presented in isolated vocabulary lists but rather come from material being read and related to their context. Also the amount of new words presented should be limited. Ten words per week is an optimistic goal for poor readers. Strategy 3 advocates the use of the cloze procedure which is a good way to teach and test vocabulary. Also cloze speculation can be used to set purposes for reading. Instruction in Strategy 4, author's structure, is very helpful to the poor reader; he gains a sense of security and direction. Reading guides are used to help students perceive structure.

Strategy 8 is the most important. Providing meaningful reading experiences is the basic goal of Guided Literature. The teacher must carefully balance reading instruction and reading enjoyment, keeping in mind that a basic goal of Guided Literature is fostering literary appreciation--not in-depth literary analysis.

A few specific techniques are particularly applicable to the secondary level. One of these is semantic webbing which visually organizes

a subject for the readers. Freedman and Reynolds (1980) define semantic webbing as "a process for organizing and integrating information that underlies many theories of conceptual thinking and instructional models and programs. . . . Semantic webbing is a process for constructing visual displays of categories and their relationships. . . and a way for students to organize and integrate concepts for meaning" (p. 677). They present a basic model for constructing a web:

> 1. The core question is the focus of the web and the purpose of the inquiry; it is chosen by the teacher. All information and ideas generated for the web by the students are related in some way to the core question.
> 2. Web strands are the answers which the students give to the core question.
> 3. Strand supports are facts, inferences, and generalizations that students take from the story to give clarity and validity to the strands and to differentiate one strand from another.
> 4. Strand ties are the relationships strands have with each other. (pp. 677-678)

A sample web is included in the Appendices.

The following is a condensation of the basic steps in the semantic webbing procedure:

> Step 1--"Set a purpose for reading which encourages students to use a specific reading-thinking strategy. Also decide what part of the story they will read" (p. 678).
>
> Step 2--"Formulate a core question for the web based on the reading-thinking strategy and reading unit chosen. The teacher formulates the core question . . . writes the core question on the blackboard and circles it" (p. 680).

Step 3--"Elicit from students possible answers to the core question. . . . All responses should be accepted and written on the board in a list separate from the web. Then by consensus students accept, combine or reject the answers to the core question" (p. 680).

Step 4--"Build student support for the web strands" (p. 680). This is based on student knowledge, experience and rereading.

Step 5--"Guide students in relating the strands." This "encourages them to determine which strand can be related to others" (p. 681).

Step 6--"Apply the web. . . . A teacher may use a web to set purposes for further reading in the same story. A web may also be a model for constructing other webs for the same story or for other stories" (p. 682).

Eventually the students can learn to formulate their own webs.

Finally, Freedman and Reynolds point out the benefits of semantic webbing:

> The use of semantic webbing with basal reader stories allows teachers to:
>
> Plan and implement a variety of specific purposes for reading.
>
> Observe what information students are able to derive from a story to develop concepts and their inter-relationships.
>
> Explore the limits of individual student's capabilities to construct categories and relationships from the story.

> Extend the meaning of the story for all readers by relating the story to the diverse backgrounds and experiences of the students.
>
> Help students construct a model for organizing and integrating information that they can apply to other reading material. (p. 683)

In Guided Literature, semantic webbing can be used to clarify a complicated plot or single episode. The novelty of the technique also has a positive effect on student motivation.

In addition to plot clarification, semantic webbing can be used to visually present choices facing characters, moral dilemmas or value-oriented issues. Cleland (1981) feels that "the use of semantic webs can help students focus on the social issues in their reading and discussions of literature" (p. 642). "Children are encouraged to express their ideas. They are helped to perceive relationships and organize their thoughts. Rereading is made more purposeful and retelling of stories is enhanced" (p. 645). Cleland explores the versatility of semantic webbing and offers three versions of the original model:

> 1) The episodal web. This is used as a kind of advance organizer because the teacher gives the students the beginning structure of the web before they read.
>
> 2) The inductive web. This web helps students generalize and form conclusions because they are given a web in which the core questions have been left out.
>
> 3) The emotions web. Characters' feelings are recorded on the web which leads to later discussions about emotions and character motivation. (pp. 643-645)

Semantic webs, therefore, can provide a basis for discussion with students who normally are reluctant to participate.

Manzo's Guided Reading Procedure (1975) is another successful instructional method. After two years of development and research, it was successfully field-tested. Manzo suggests the procedure be used only once a week for seven minutes in junior high with a passage of no more than 950 words and for ten minutes in senior high with a passage of no more than 2,000 words. The following is a summary of the steps in the Guided Reading Procedure:

1) Set purpose for reading. Then tell students to read and remember all they can.

2) Ask students what they remember. Record information on blackboard.

3) Students should point out inconsistencies and errors by going back to the selection, making corrections and adding information.

4) Form an outline--non-specific, guided by teacher questions.

5) Teacher asks specific questions which are necessary for full understanding.

6) Check short term memory through means of a quiz--matching, multiple choice, etc. (p. 290)

The Guided Reading Procedure (GRP) provides instruction in four subskills:

1) unaided recall (Steps 1 and 2)

2) recognition of implicit questions (Step 3)

3) self-correction--returning to the selection for answers and correcting wrong answers (Step 3)

4) organization of selection (Step 4).

Manzo feels that the GRP benefits the students by helping them to see implicit questions, improving concentration, encouraging self-correction and organization of information and finally it "allows for an increased proportion of student rather than teacher talk" (p. 288).

> At the outset, a counterpoint means of improving reading comprehension, the Guided Reading Procedure discourages teacher questioning and classroom discussion, appears relatively impersonal and demands little more than fundamental abilities. Yet, it contributes to higher order comprehension skills and to goals of humanistic education by exposing the fact that most content area reading assignments require the student to remember almost all that was read, and is evident by analysis of a typical content area test. . . . When substantial facts and recall are desirable. . . it is best achieved by common agreement between teacher and students. Clear agreement brings expectancies into sharper focus so that the lesson's objective can be highlighted. . . . Acquisition of facts and accuracy in comprehension are legitimate objectives which must precede higher order discussion. (pp. 287-288)

The Guided Reading Procedure provides a systematic method of discussion. Non-motivated readers are often reluctant to participate in group discussions; however, this method does not require students to take big risks. They simply tell what they remember reading and end up helping one another recall specifics. Use of this technique not only helps the students read literature, but can be applied to other subject areas.

In addition, Spiegel (1980) suggests using the GRP as a pre-reading activity to find out what students already know about a topic and allowing

them to share their information (p. 189). He also uses it as a post-reading activity and finds it especially useful when students have read different sources of information (p. 191).

The Guided Reading Procedure, like semantic webbing, is a successful instructional technique used to help students comprehend reading material. However, Cunningham (1980) points out that comprehension is crucial but not critical. He feels it is important that students understand what they read and suggests using Stauffer's Directed Reading-Thinking Activity, which can be summarized as follows:

1) Read the title and look at any pictures, charts, drawings, diagrams, etc.

2) Make predictions about the selection. These should be recorded on the blackboard.

3) Read to a predetermined stopping point.

4) Examine the predictions and refute or accept them through support from the text. Formulate questions if predictions cannot be accepted or rejected.

5) Make more predictions.

6) Read further.

7) Examine predictions as before. (pp. 166-167)

This procedure is less specific than the previous two and can be used as an alternative. In Guided Literature this technique works best with short stories being read by a group. The Directed Reading-Thinking Activity is also less time consuming than the Guided Reading Procedure.

The instructional techniques mentioned thus far are excellent methods of comprehension instruction. Sullivan (1978) reminds us, however, that

we should remember a few points about the poor reader. These students read literally; they skip the if/then clause and neglect to use context and meaning clues (p. 711). The job of the teacher then is to provide instruction specifically in these areas. He offers the following instructional techniques to improve the comprehension of poor readers:

1) paraphrasing
2) sifting out word clusters
3) searching for supportive examples
4) making deductions
    a) question the veracity of a statement
    b) draw upon past knowledge to clarify and extend the written message
    c) apply the if/then clause. (p. 714)

The specific education of the teacher will determine successful use of these techniques. The researcher observed that oral paraphrasing was the technique most acceptable to students.

Herber and Nelson (1975) examine the problem of simply asking students to answer questions.

> There is an implicit assumption that students already have the reading skills necessary for successful response to those questions. . . . If students in fact do not already have those skills, then directing their reading with questions that they do is misdirected teaching. (p. 513)

Instead of asking questions the teacher should show students how to go about getting the answer. They use the example of a cause and effect situation. The teacher should give the effects and possible causes, tell students where to find the information and then let them decide. The

final task is having the students give evidence for their decision (p. 515). This type of instruction should take place along the following continuum of independence:

1) Teacher prepares statements for student reaction with textual references.
2) Teacher prepares statements with no references.
3) Teacher prepares questions with textual references.
4) Teacher prepares questions with no references.
5) Students raise questions.
6) Students produce statements. (p. 517)

This continuum is based on the fact that "it is easier to recognize information and ideas than it is to produce them" (p. 516). The process may take a year to develop but it is helping the student become an independent learner through a series of carefully guided steps. In Guided Literature this process would need to begin very early in the course and continue throughout the semester. A very structured use of this technique would provide the poor readers with a sense of security as they moved along the continuum of independence.

Finally, the basic Directed Reading Lesson should not be overlooked. Summarized below, it has been included specifically for those English teachers who have had no formal training in reading, yet are teaching a course like Guided Literature. The same procedure is used in basal reading programs like Ginn 360 and 720. The Directed Reading Lesson is summarized in the following outline according to Pietras (1976). The researcher's comments are in parentheses and based on personal classroom experience:

I. a. Preparation for reading. (Students should be given any information which will help them understand the selection. Historical

background, events leading up to the story, flashbacks, cultural or geographical setting, information about the author, type of selection or anything that the students might not be familiar with should be explained and discussed before reading.)

b. Vocabulary. (Numerous vocabulary techniques are applicable; however, there are two basic points to remember:

1. Vocabulary should be pre-selected, pronounced and taught by the teacher.
2. Vocabulary should always be taught in context.)

II. Set purpose for reading. (Give the students a specific reason for reading the selection. This can be accomplished by having them answer one or two teacher-made questions, finding examples or giving reasons, completing an outline or writing a summary. The main objective is to have the students focus on some task while they are reading to give direction and purpose for the task of reading itself.)

III. Reading. (The selection should be of a reasonable length and if at all possible, it should be started in class.)

IV. Discussion.

Types of questions

1. literal
2. interpretive--conclusion, deduction, interpretation
3. evaluating--use imagination, pass judgment, solve a problem

(Text questions should be carefully evaluated by the teacher. Are they meaningful to the teacher's objectives? What type of questions are they? Then the teacher should select questions

to use or make up original questions keeping in mind the different type of questions and providing some of each type.)

V. Follow-up activity. (The activity can be minor or major but should round-off the lesson. A crossword puzzle, quiz or final discussion would take a minimal amount of time. A writing assignment such as a paragraph or composition is also acceptable. Possibly the selection may lead to a project or further research and reading. The follow-up should be appropriate to the importance of the selection as well as serve as a conclusion to the lesson itself.)

The Directed Reading Lesson is the minimal instructional adjustment an English teacher can make when faced with teaching a course like Guided Literature. The teacher should use the Directed Reading Lesson as an outline when lesson planning. The methods used can vary but the five parts of the Directed Reading Lesson should remain intact.

Summary

The following general operational guidelines emerge for Guided Literature:

1. The course must be highly structured.
2. Students must accept responsibility for their own learning.
3. Students must be given choices.
4. The teacher must accept the students at their level--academic and interest.
5. The teacher must achieve a balance of instruction between literature and reading.
6. The teacher must be familiar with reading materials and topics that appeal to non-motivated juniors and seniors.

7. Goals must be realistic.

A specific explanation of how these guidelines can be put into practice is presented in Chapter Four.

In conclusion, the ideas and methods suggested in Chapter Two are a very small portion of the current research related to courses like Guided Literature. The successful teacher of this course will keep abreast of such research by reading professional materials such as the Journal of Reading and the English Journal. Subsequently, ideas should be applied in the classroom and accepted or rejected as student reaction dictates. The teacher's willingness to try new methods will make Guided Literature a dynamic course.

Chapter Three

The purpose of this research paper is to revise a curriculum for a literature course at Cedarburg High School specific to eleventh and twelfth grade non-motivated poor readers. The major goal of the course is to promote literary appreciation among these readers. Frye (1972) points out where to begin this task:

> A work of literature. . . not only has a narrative movement and a unified structure: it also has a context within literature, and it will be more like certain works of literature than like others. The first step in teaching literature systematically, then, is to establish a context within literature for each work being studied, first for the teacher, and eventually for the student as well. (p. 5)

Frye's statement could be easily rephrased as one of the first objectives for Guided Literature. His idea of establishing a context is the purpose of Chapter Three. The chapter is divided into three sections. First is the Setting which describes the context of Guided Literature and a short history of its development. The second section, On-going Teacher Behaviors Used to Gather Data for Course Revision, outlines the researcher's activities during the course of the year when Guided Literature was revised. The third section, Research Purposes, explains the six components which will comprise the actual course curriculum.

Setting

Guided Literature is an English course offered at Cedarburg High School, Cedarburg, Wisconsin. The original course objectives and outline are quite vague since the researcher never found a written curriculum for the course. According to the English Department Chairperson and a former teacher of the course, it was roughly intended for those students who did not plan to further

their education after high school and who would most likely be unsuccessful in the English and American Literature courses offered. Guided Literature also serves as a companion literature course to Personal Writing and Composition I which are part of the writing strand of the entire English curriculum. The eleventh grade course offerings for 1980-81 that appeared in the Cedarburg High School Student Planning Guide include:

Composition Students will be placed in one of these three composition courses based on four criteria: their Iowa Test of Basic Skills (1963) scores, a sophomore English comprehensive exam, a writing sample and the recommendation of their sophomore English teachers.

Personal Writing 1	1300	1/2 Credit	One of
Composition 1	1310	1/2 Credit	three
Advanced Composition	1320	1/2 Credit	required

Literature Students may fulfill their junior literature requirement by selecting a course recommended to correspond to their assigned composition course.

Guided Literature	1560	1/2 Credit	Required for all students taking English 1300, Personal Writing 1
Early American Literature	1500	1/2 Credit	One is required
Modern American Literature	1510	1/2 Credit	for all students
Early English Literature	1520	1/2 Credit	taking English
Modern English Literature	1530	1/2 Credit	1310,
Search for Tomorrow	1550	1/2 Credit	Composition 1
Guided Literature	1560	1/2 Credit	
Sleuth	1570	1/2 Credit	

Early American Literature	1500	1/2 Credit	One is required
Modern American Literature	1510	1/2 Credit	for all students
Early English Literature	1520	1/2 Credit	taking English
Modern English Literature	1530	1/2 Credit	1320, Advanced
			Composition

Note that three distinct levels emerge in the composition strand with the target groups clearly defined by the listed placement criteria. However, the same does not occur in the literature strand where criteria for placement is not given. Guided Literature is a companion course to two of the composition courses: Personal Writing 1 and Composition 1. Thus, the target group appears to span the low and average levels. The course is required of the lowest ability group but may also be elected by the middle group.

Guided Literature was designed and taught by teachers who had no interest in the teaching of reading. However, they were aware that the students in the course would be of below average or average abilities. Meeting student needs consisted of adopting a tenth grade literature anthology, Perspectives (1969), which is part of the Scott, Foresman and Company Galaxy Series. The reason for selecting this text was its tenth grade level, a year below the actual grade level of the students in the course. The novel, The Contender (1969), is included in the text. Other novels in the course were Shane (1949) by Jack Schaefer and Harold and Maude (1975) by Colin Higgins. The researcher was unable to determine reasons for their selection.

The obscurity of the target group and course direction can also be detected in the course description which appeared in the 1980-81 Cedarburg High School Student Planning Guide:

> This literature course is intended for the selected junior student who has already taken English Fundamentals, Personal Writing 1

> or English 1240. The course will cover the different forms that literature can take including the novel, poem, play, short story, magazine and newspaper. Class discussion will be aimed at understanding the author's purpose and meaning in writing the story, play, or poem. As this is a literature course a great deal of reading will be expected of the student. The class would be a good one to take before enrolling in a more advanced literature course.

If this course is indeed intended for poor readers, there is no better way to scare them off than with the statement that the course requires a great deal of reading. The last statement seems to indicate that Guided Literature is a steppingstone to advanced literature courses when, in effect, it should fulfill the needs of reluctant readers at their own level. The statement also seems to indicate that one course can change a student's attitude about literature when, in fact, that attitude has been developed over a period of several years.

A consensus of the English Department surfaced in the spring of 1980 when the staff expressed feelings that no courses in the literature strand met the needs of below-level readers. They acknowledged the need for such a course because several students were unable to process the reading material in the English courses, especially at the junior/senior levels. They further admitted that few of the staff members had formal education in the teaching of reading and were, for the most part, unprepared to develop or teach such a course.

In the fall of 1980, the researcher taught one section of Guided Literature. Revision of the course was made in response to a need for

more definitive goals, objectives, criteria for admission, and selection of materials and the actual course content as determined by students' needs. The English Department Chariperson, Dr. Richard Cass, allowed the researcher to conduct a pilot study of the course. Under his supervision, the class of 13 boys was free to deviate from the original Guided Literature curriculum in content and materials.

In order to continue the pilot study, a second section of Guided Literature, titled Guided Literature II, was formed the second semester. The researcher taught a class of 14 seniors, some of whom had already taken Guided Literature from another teacher. The extension of the project allowed further experience with students and experimentation with materials and techniques; however, much of the same material from the fall semester was used in Guided Literature II.

On-going Teacher Behaviors Used to Gather Data for Course Revision

After conferring with Dr. Cass and making the immediate adaptations explained in Chapter One, intuitive on-going evaluation of the course and materials was one of the researcher's main objectives. Comments from the students about the choice of novels and methods of instruction were encouraged.

Students who are reluctant readers do not usually like to talk about what they are supposedly reading. The researcher tried to make verbal questions straightforward and simple to answer (i.e. What do you think about the book so far? Are the reading guides helping?) For the most part information was gained through student/teacher dialogue because these students offer more information verbally than if they are forced to write down their answers.

In order for this type of exchange to be valid, the teacher must establish a rapport with the students. The lines of communication must be open and the teacher must show acceptance of all opinions. The only unacceptable comment is: "This is a stupid book." This comment is acknowledged as invalid because it is thoughtless. Negative and positive comments were then discussed, and the researcher always asked for reasons to support statements. Discussion was on an individual basis at times but most often involved the entire group or the group concerned with a particular novel or assignment.

At the end of each novel a more structured discussion of the book took place. The general questions put to the group would usually include the following:

--What did you think of the book? or How did you like it? (Why?)

--Was there anything you didn't understand? (What?)

--Were the characters believable? (Why?)

--Was the story believable? (Why?)

--Do you think this is a good book to keep as part of the course? or Do you think other students would like this book? (Why or why not?)

If these questions generated a five-minute discussion about the book they were successful, since the students openly admitted that they did not like to read and some even boasted that this novel was one of the few books they had ever read completely.

The end-of-the-novel discussions are important, but the on-going informal communication between reader and teacher is crucial. The researcher made daily use of opportunities to ask individuals or the group the following questions:

--How far have you read? Are you able to keep up?

--What part are you reading now?

--Are you clear about what's going on?

--Is it easy to read or hard?

--What do you think is going to happen?

--How do you like it so far?

Obviously, these questions led to immediate individualized attention to students' needs. In addition, they reaffirmed the teacher's interest in each student's progress.

The researcher did not have grandiose ideas about the students voraciously reading the assigned novels. In fact, all work expected of the students could be accomplished during class time. This concept was made very clear to the students and the expectations were very straightforward. Each day the students were given certain tasks to accomplish; if they were not completed during the class, they were expected to be finished before the next class meeting. However, the teacher carefully assigned tasks which could be completed by the students within the given time frame of 50 minutes.

The idea of "no homework" or only working with what is accomplished in class is one of the basic elements which sets Guided Literature apart from other courses. The students are older and in many cases already part of the work force; they see little value in a literature course and many of them openly admit they do not like to read. The researcher feels that for these students, 50 minutes of literature a day is adequate. This attitude was demonstrated on several occasions when students would ask if they could leave their books in the classroom until the next day since they had no intention of reading outside of class.

The idea of "no homework" eliminates the sham that many of these students have lived for several years. The concept also eliminates much of the teacher frustration caused by incomplete assignments. The student's responsibility is to complete the assigned tasks during classtime. If a task is not accomplished, the burden remains with the student. The teacher gains credibility because the importance of the classtime is emphasized and acknowledgement of the students' attitude is also reaffirmed.

The use of classtime, then, becomes a crucial factor in the students' success in Guided Literature. Since these students are reluctant readers, the teacher must remember that they are not in the habit of reading for any length of time. Also, many of the students are poor readers and need more time to read than the average student. In addition, these students often quickly lose interest in what they are doing. Taking these three factors into consideration, the semester should start out very slowly.

At first students were given three tasks for each 50-minute class period: a chapter or a few pages to read in their respective novels with a reading guide, (15 minutes); a selection in their reading workbook, Be A Better Reader (1978), (15 minutes) and a short worksheet, i.e. cloze, crossword puzzle, main idea, (10 minutes). After ten minutes of reading, a few students would complain of headaches; however, as the semester went on, their reading attention span increased. After several weeks, the third task worksheet was eliminated and the length of the other two assignments gradually increased. On occasion to provide variety, the researcher would spend a class period on the newspaper, a short story, play or magazine. The results were largely unsuccessful. Once the students got into the routine of novel and reading work-text, they seemed to resent anything

else as a superfluous intrusion. During both semesters, the highly structured routine seemed to provide a sense of security for these students. They knew exactly what was expected of them and felt good about getting things accomplished in the time allotted.

The structured routine is not a definitive answer to the problems of reluctant readers because there were good days and disastrous days. Fridays were the least productive days and events like Homecoming, vacations or cafeteria fights always had reverberations affecting the use of classtime.

The routine cannot be rigid and the teacher must sense the feelings of the group. The researcher ofen rewarded the students with a five-minute break from work in the middle of class if they had been unusually quiet or industrious for the first 25-30 minutes. As the semester progressed, the students were able to work longer and the break changed to the last five minutes before the final bell. If something happened during the day that the students needed to talk about as a group like an accident in the parking lot, a weekend party, or a concert, the class might not do any work for the first ten minutes. The teacher has to be sensitive to those group feelings and eventually remind the students that they have already used ten minutes of their work time.

In addition to these informal observations of the class by the researcher, some pre- and post testing was conducted. In September the students were given the Gates-MacGinitie Reading Test (1965). The results can be found in Chapter One, Table 1.2. The students took the test again in January. The results are summarized in Table 3.1 which includes a comparison with the September pretest.

Table 3.1

Results of Gates-MacGinitie Reading Tests--Survey E Form 1 (January, 1981)

	Raw Scores[a]				Standard Scores[b]			
Student	Vocab-ulary	Vari-ance	Compre-hension	Vari-ance	Vocab-ulary	Vari-ance	Compre-hension	Vari-ance
1	23	0	43	+7	45	0	52	+8
2	27	+2	50	+8	49	+2	65	+15
3	28	+5	41	+10	50	+5	49	+10
4	18	+1	30	-8[d]	39	-1	39	-7[d]
5	25	+8	48	+7	47	+9	60	+11
6[c]	36		33		57		52	
7[c]	32		27		53		47	
8	23	-3	48	+10	45	-3	60	+14
9	21	+8	37	+5	42	+9	45	+5
10	27	+2	41	+7	49	+2	49	+7
11	23	+7	50	+11	45	+8	65	+18
12[c]	23		33		42		50	
13	19	+8	37	+6	40	+10	45	+6

[a]Total number of items: Vocabulary 50, Comprehension 52.

[b]Mean=50, SD=10

[c]These students were given a different test because of their high scores in September. The scores cannot be compared.

[d]Student was absent on the test date and reluctantly made-up this part of the test on his own time.

The pre- and post test comparison is, for the most part, positive indicating a progress in reading skills for most students in the course.

Students also took the pre- and post tests provided with the Be A Better Reader series. The pre test was used as a placement instrument and diagnostic tool. The post test served as the final exam for the course. Since these tests are not standardized an in-depth analysis of the results is not pertinent to this study. However, in two sections (28 students), all but one student had an increased post test score.

Teacher-made tests and commercially prepared tests were used with novels; however, not all novels were followed with a test. If the students and teacher worked very closely throughout a novel, a formal test seemed unnecessary. A group discussion or oral report could substitute for an end of the book test. If individuals were reading different novels, students were more eager to discuss the book orally than take a written test. The oral method was especially helpful to the learning disabled students and yet did not single them out.

In Guided Literature, as in all other courses, the teacher must seriously evaluate the purpose of a test. In Guided Literature the purposes can be categorized as follows:

Literal Evaluation:

--Has the student read the book?

--Does the student remember what he has read or can he recall details?

--Has the student learned some new words?

Interpretive Evaluation:

--How does the student feel about this book?

--What has the student gained by reading this book?

The purpose for giving a test should largely determine its format and content.

In addition to end-of-the-book discussions or tests, students filled out a course evaluation at the end of the semester. The results of this evaluation are summarized in Table 3.2.

Table 3.2

Guided Literature Course Evaluation (January, 1981)

How do you feel about the materials used in class?		
Group[a]	Material	Score[b]
1	Killing Mr. Griffin (1978)/ War on Villa Street (1978)	31
1	The Other (1971)	30
1	Shane (1949)	34
2	The Pearl (1945)	8
2	The Eagle Has Landed (1975)	10
2	Tuned Out (1968)	13
2	Fog (1972)	8
2	Tex (1979)	13
Class	Milwaukee Sentinel (every Friday)	42
Class	Be A Better Reader (1978)	30

Note. The evaluation was in the form of a Likert scale: 1 = poor, 3 = okay, 5 = good. Not all students read the same materials which accounts for the different groups in the table. A copy of the course evaluation can be found in the appendices.

[a]Group 1 - N=10; Reading ability 4.0 - 9.0 (poor readers).
Group 2 - N=3; Reading ability 11.0 - 12+ (non-motivated readers).
Class - N=13; Reading ability 4.0 - 12.0+ (entire class).

[b]Group 1 - Poor=10, Okay=30, Good=50;
Group 2 - Poor=3, Okay=9, Good=15;
Class - Poor=13, Okay=39, Good=65.

How do you feel about the class?

Aspect of Class	Score[a]
Working at functional reading levels	40
Classtime available for assigned tasks	47
Grade based on daily performance	39
Class in general	41

[a]N=13 (entire class); Poor=13; Okay=39; Good=65.

Selected Student Comments

Be A Better Reader:

--was a pain

--expect to moch, one a day is to much [sic]

--bull work

How did you feel about the time in class to do your work?

--thats the good part becouse I usally don't do Home work [sic]

--you gave us more then enough time [sic]

--we should of had more time [sic]

--It was good because we didn't have to take homework home

--had to be esey or I never would had got it all dont [sic]

How do you feel about being graded on your daily work?

--it settles me down

--if you can get it done out of class you shouldn't grade on daily work

--some people don't work as fast as others

--Bad, because we kan't screw around then [sic]

How do you feel about the class in general?

--I learned to read alot more books [sic]

--all and all prity good [sic]

--enjoyable

--seemed easy

--sort of dumb

--boring

Note. Comments are direct quotes from student evaluation forms.

The results of the evaluation are not overwhelmingly positive; however considering the negative attitudes of most of these students towards school in general, the results are encouraging.

Different kinds of evaluations were constantly in progress during both semesters which resulted in alterations in methods of instruction, classroom management and use of materials. In some cases, the students were fully aware that they had input regarding decisions about the course.

Research Purposes

The Guided Literature course curriculum is patterned on the curriculum writing style adopted by Cedarburg High School in 1981. The high school is involved in a four-year plan to revise the entire curriculum; therefore, the researcher decided to basically follow the school's format. Each of the six curriculum parts is explained in the following paragraphs but the actual curriculum components appear in Chapter Four.

Course Scope. The course scope is a one or two paragraph summary which includes the intention of the course and how and why it fits into the entire high school curriculum. In the case of Guided Literature, the type of student for whom the course is intended should be clearly defined. The basic philosophy of the course is drawn from ideas presented in Chapters One and Two.

General Objectives. The first two parts of the curriculum make up a general introduction. The Course Scope is followed by a list of five to ten general objectives for the course which indicate the overall expectations of students and generally what they will study in the course. In courses like Guided Literature, the objectives must be realistic. The target group has already been identified in the Course Scope so expectations must reflect the motivation and abilities of that group.

Semester Outline. In a traditional course this section is an outline of the course units in sequence with some indication of what topics each unit contains. This general outline is followed by the actual units which list daily teaching/learning activities (i.e. specific objectives, classroom activities, assignments). In this section Guided Literature will deviate from the traditional format because the content of the course depends on the needs and interests of the students; therefore, the materials used should constantly change. The change does not have to be dramatic from semester to semester but the teacher should not be limited to a list of daily activities or a sequence of unit topics to cover. Rather, this section is an annotated list of suggested topics and sample activities which expands as the teacher tries new materials and methods.

Evaluation is included in the Semester Outline. Again, suggested forms of evaluation are presented for each topic. In Guided Literature

formal evaluation is possible but should be de-emphasized. In many cases, evaluation should satisfy the student's need to complete a unit rather than the teacher's need for a grade.

Classroom Management. This section is not part of the regular curriculum. However, classroom management is an important factor in a course like Guided Literature which can be largely made up of students who cause problems for the teacher as well as the wide range of reading abilities within a class.

Course Materials. This section is simply a list of materials used in the course. This list should be constantly expanding as the teacher tries new materials. The list can become even more dynamic if annotated each semester by the teacher..

Staff. This section is another addition to the regular curriculum format. Areas such as teacher-training and personality are crucial in Guided Literature. Also, other staff members, such as the reading specialist and Instructional Media Center Coordinator can serve as important resources for the Guided Literature class.

The background information found in Chapter Three comprises the basic data used in developing the course curriculum for Guided Literature. The product or curriculum presented in the following chapter is the result of actual experience. The main objective of this course is to develop literary appreciation among the target group of students and Frye (1972) puts the study of literature into perspective with the following:

> The first principle of literary structure is that all literary works are so presented that they move in time, like music, and yet,.

> because they are structures, they can also be studied all in one piece, like paintings. First of all we must read, or listen to someone read, ... This is a participating act: we follow the structure as it unfolds in time. It is also a precritical act: we are not studying or judging or commenting at this stage, but suspending all mental operations until the end to get a sense of the total form. Study and criticism begin at the second stage, where we see the structure frozen into a simultaneous pattern. . . . And even if we are just reading for relaxation, not concerned with an educational process and so not going on to the second stage of study and analysis, we can still be aware that our reading experiences are attaching themselves to one another, and forming a larger pattern. (p. 4)

This larger pattern or context of literary experience is developed in the Guided Literature course within the interest and ability levels of the students in the course.

Chapter Four

The development of a course curriculum is the end product of this study. An actual curriculum is presented in this final chapter, however its successful application is dependent upon the instructor's understanding and acceptance of the concepts presented in the previous chapters. Frye (1972) cautions:

> If we ask whom we should teach, then, the beginning of the answer is that we teach mainly young people, but we teach them as people and not as a special kind of people. Still less do we teach them as half-developed people who must be kept away from what real people, that is, adults, talk about....While many things can bring teachers and students together personally, only one thing can ever equalize them, and that is the authority of the subject being taught. In relation to the subject being taught the teacher is also a student, and so the difference between teachers and students is at a minimum. (pp. 25-26)

The Guided Literature teacher must be astute, flexible, and accepting--using the curriculum merely as a tool to accomplish the main goal of developing literary appreciation.

The curriculum is divided into six parts beginning with the Course Scope which gives a general description of the course and its purpose. The General Objectives follow listing the predicted outcomes of the course. The third section, which represents the bulk of the curriculum, is the Semester Outline which delineates the specific day-to-day operations of the course. It contains pertinent information on student diagnosis, methods of instruction and evaluation, grouping and materials constructed specifically for this course. Next is a section on classroom Management which deals with the

discipline problems intrinsic to this type of course along with practical suggestions for grading. The section titled Course Materials is a simple listing of materials suggested for use in the course. The final curriculum component is a section on Staff which describes how the Guided Literature teacher can solicit aid from significant staff members who serve as resource persons to the Guided Literature teacher. The final section of this chapter outlines the implications of this study.

The actual course curriculum, specifically designed for the Cedarburg High School English curriculum, follows:

Course Scope

Guided Literature is a course intended for juniors and seniors who are poor readers and therefore will probably not be successful in other literature courses offered in the English curriculum. Most likely these students are non-motivated or reluctant readers who have an academic pattern of failure and, in some cases, a history of behavior problems. The course is designed to meet the needs of these students.

The course attempts to develop literary appreciation through exposure to various literary types and topics of interest to these students; however, the basic content of the course is the novel. Instruction in reading skill development is provided simultaneously with the literature study. Since the majority of the students in this course are reluctant readers, most of the class time is used for reading assigned materials. Companion courses to Guided Literature are Personal Writing I and II.

The highest priority in this class must be given to the individual needs and interests of the students. Therfore, in order to be effective, the enrollment cannot exceed 15 students per class.

The following description should appear in the student planning guide:

11, 12 Guided Literature I 1/2 Credit Required

Guided Literature is a course for juniors and seniors who are not planning to go to college and therefore do not seek a formal study of English or American literature. The course attempts to develop literary appreciation through exposure to various literary types and topics. The novel is the basic literary genre studied in the course. Instruction in reading skill development is also provided.

Companion courses to Guided Literature I are Personal Writing I and II. Students who as sophomores took English Fundamentals should enroll in this course. Enrollment in Guided Literature is subject to English Department approval.

General Objectives

Students will:

1) read several complete works during the semester demonstrated by reading during classtime (minimum: 4 novels).
2) reconstruct or summarize plots and themes of materials read.
3) experience several different kinds of literature (i.e. novel, short story, newspapers, magazines).
4) begin to discriminate in their choice of reading materials demonstrated through personal reaction to materials read.
5) continue development of reading skills.

Semester Outline

Diagnosis of Student Needs and Interests. The first few days of the semester should be spent getting to know the students formally and informally. A current estimate of each student's reading level is

desirable. If this information is not readily available, the teacher should administer a standardized test such as the Gates-MacGinitie Reading Survey (1978) to obtain a profile of the individual students and the class as a whole. There are other tests which are suitable but the researcher has found the Gates-MacGinitie to be relatively easy to administer and interpret. The intent of this formal evaluation is to simply obtain a general idea of students' reading abilities and the range which exists within the class. These scores can be used in grouping sudents and selecting materials.

Informal testing is another valid means of getting to know students. The teacher can devise and administer an appropriate informal reading inventory, or the teacher may listen to each student read aloud, preferably in a one-to-one situation which would eliminate peer pressure. Another informal diagnosis is simply having the students read a short selection followed by answering questions or filling out a worksheet. Thus, the teacher can obtain an accurate measure of what to expect from each student on regular assignments. If this worksheet is completed as an informal evaluation rather than a first assigment, the results may not seem as shocking to the teacher who will be more apt to objectively view the task as a diagnostician rather than with the critical eye of a teacher giving a grade. At the outset, obtaining a sample of a student's written work is a very necessary aspect of a complete evaluation.

Any placement tests for reading skills materials will provide the teacher with added information about the students. For example, the Be A Better Reader (1981) series, used by the researcher for reading skill development, comes with a pre and post test for each level. Kits like the SRA Reading for Understanding (1978) have placement tests included as well.

The teacher should make sure that at least one of the tests given can be used as a comparative score with a test at the end of the semester. Also caution should be used in time spent on testing so as not to completely bore the students which could result in invalid evaluations.

The first day of class is suitable for a test since the students are usually willing to make a good impression or at least are a little uncertain of their status with the teacher. During the following days, short periods of testing are appropriate; but the actual course should start as soon as possible. If a long testing period is necessary a second time, perhaps after a few days of class, the test can serve as a break. Also, the sooner the students get started on a novel, the more chance the teacher will have for individual testing such as listening to oral reading.

Besides evaluating reading levels and skill development, the Guided Literature teacher must be concerned about the reading interests of the students. An interest inventory should be conducted during the first week of the course. Instructional choices are made on the basis of the information gleaned from the students about their interests.

The researcher favors a very informal open-ended approach to this aspect of evaluation. Since the class size is small, a series of open-ended questions can be asked orally by the teacher with the students responding orally or in writing.

A sample series of questions might include:

1) Outside of school, what do you read?
2) What is the best book you have ever read?
   When did you read it?
3) What kinds of things do you like to read? Are there any specific

things you would like to read? (Teacher may list suggestions if necessary, i.e. novels, magazines, mysteries, newspapers, etc.)

4) Do you think you are a good reader?

5) What are some things you do not want to read about or that you are tired of reading about?

6) Do you like to read?
Why or why not?

7) Do you think reading is important to you?
Why or why not?

This interest inventory should be tailored to the individual needs of the teacher who might ask if students have read a particular book or if they have any hobbies or special interests. The researcher feels very strongly that at this point the individual teacher must decide what information is necessary in order to make instructional choices and should not rely on commercially prepared interest inventories or even someone else's inventory. Also the inventory should be as open-ended as possible.

The First Novel. A question in every teacher's mind at the prospect of teaching a new course is: "Where do I start?" Since the basic literary content of Guided Literature is the novel, the students should be given a book as soon as possible. Evaluation will take a few days, therefore the teacher should pre-select the first novel for the class keeping in mind the students for whom the course is intended. The novel must be of interest to these students and within their anticipated range of readability. The teacher should use careful judgment in choosing the novel since it sets the tone for the rest of the course. Above all, it must be interesting to the students and easy for them to read.

As an example, a good first novel is Killing Mr. Griffin, (1978) a contemporary adolescent novel by Lois Duncan. The story is set in the present and the main characters are a group of seemingly typical high school students. The plot revolves around the students' attempt to get revenge on a tough English teacher. Their plans turn into a disaster and the majority of the novel explores how the different students involved react under peer pressure. The 233 page paperback is fast-paced and uncomplicated with the publisher's readability level set at 5.5.

Not all students will become absorbed in this book, but on the other hand, negative reactions are rare. Students can relate to it because of the characters' ages and the high school setting of the novel. The book contains some mildly crude language typical of high school students; however, this use of the vernacular lends a sense of realism to their dialogue.

Once a novel has been selected, the teacher must decide how it will be approached. Keeping in mind that one of the main objectives of Guided Literature is to get students to read, the teacher must allow the students to do so in class.

The researcher has used a non-threatening approach to the novel:

1) The teacher gives each student a copy of the book and makes a short (5-10 minute) presentation giving any necessary background information. In the case of Killing Mr. Griffin, the English assignment regarding Ophelia in the opening pages of the book might cause some confusion. A brief explanation would prepare students to encounter this first hurdle in the novel.

   OR

   The teacher could read the first chapter aloud and then discuss it.

2) With the book, students receive a reading guide for the day's

reading assignment. A sample reading guide for Killing Mr. Griffin is included later in this section and will be discussed at length when presented.

3) Students are given a set number of pages or chapters to read for the day. At first, the reading assignments should be short enough so that everyone can finish during the class period. Gradually the reading assignments can be increased but the assignments should always be completed in class. The students can "get ahead" by reading outside of class--an experience of success for extra work accomplished. They should not be forced to read on their own time. If a student does not finish a reading assignment in class because he slept or talked or in some other way wasted classtime; then it is his responsibility to finish the assignment before the next class meeting. However, to expect that these reluctant readers will read a chapter or two on their own each day in addition to what is read in class is unrealistic. With this older reluctant reader, if the teacher can get the student to read for 15-20 minutes a day, the objective has been successfully met and the teacher should feel good about the accomplishment.

4) While the students are reading, the teacher can walk among them and check their progress by asking questions such as:

Is there anything you are unclear about?

How do you like it?

What part are you reading now?

This one-to-one communication keeps the teacher informed of individual progress and reaffirms a personal interest in each student. The teacher's concern also reinforces the proper reading behavior and allows the teacher to keep students on task.

Reading Guide. The reading guides developed for the novels used in Guided Literature are adapted from the ideas and suggestions of Harold L. Herber in Teaching Reading in Content Areas (1970). The researcher used the reading guide as a means of keeping the reluctant reader on task. Reading guides help the poor reader focus on the important parts of a story. For the most part questions are literal; the intent is to uncomplicate the story. However, sometimes the reading guide contains an inferential question if it is necessary to understanding the plot. Also personal reaction questions are inserted sporadically.

Guided Literature reading guides address two areas: vocabulary and comprehension. The reading guides must not be cognitively or physically overwhelming. Enough space should be provided for students to answer questions on the paper; in other words questions should be triple-spaced at least. Only one or two vocabulary words should be selected per chapter. However, a major criteria in vocabulary selection is the significance of understanding the word in relation to story comprehension. Therefore words used which are essential to the student's comprehension of the basic plot are selected as vocabulary to be studied even if that results in a list of four or five words per chapter. Students can attempt to get the definition from context; for this reason the page number on which the word is found is included; or students can look up the word in the dictionary. Each vocabulary word must be used by the student in an original sentence. When discussing vocabulary, these sentences are presented to gain meaning for each individual.

The students can be given choices in handling the vocabulary. They can define the vocabulary words first, during reading as they come upon the words, or after they are finished reading the day's assignment. The important point is that each student use the word in an original sentence.

All questions are presented in the order as the answers are found in the book. The student uses the reading guide by reading the first question, then going to the book and reading to find the answer. When the answer is reached and recorded, the student reads the next question and reads to find the answer. In this way the student is constantly reading for a purpose and concentration is improved. In many cases, one word answers are sufficient.

The reading guide for Killing Mr. Griffin follows. Each page represents a day's reading assignment. This reading guide is typed in the exact format given to the students:

Guided Literature - Reading Guide Name_____

Killing Mr. Griffin by Lois Duncan

Chapter 1

p. 11 - inaudible

What happened to David's English assignment?

Who does not hand in English assignments?

After the argument with Jeff in class what does Mr. Griffin take out of his pocket?

Chapter 2

p. 18 - contritely

Who is taking the course for the second time?

What is Mark's plan for Mr. Griffin? (p. 20)

How did Jeff meet Mark?

Chapter 3

p. 30 - conjecture

Describe Dave's family situation.

How does Mark convince Dave to join the plan? (pp. 38-39)

Chapter 4

How does the group convince Sue to join?

Why do you think she joins them?

Chapter 5

p. 58 - precedent

What did Mr. Griffin do before he taught high school?

Why did he leave his former job? (p. 55)

What does Mr. Griffin tell his wife about Sue McConnell?

Chapter 6

What does Mrs. Ruggles see from her bedroom window?

What does Dave do to the Jell-O?

How does Betsy prove that Jeff and Mark are with her at home?

What does Sue do that was not part of the plan?

What happened to Betsy on the way to school?

Chapter 7

p. 74 maneuver

intimidating

susceptible

p. 75 thwarted

How does Betsy try to get out of the ticket?

How does the author describe Betsy in one word?

What is the story behind Mark's F in English last semester? (p. 77)

What does Betsy find on the path besides money?

Chapter 8

p. 98 inexplicable

What does Sue convince Dave to do?

What do they find out?

Chapter 9

What is Dave's first reaction?

Why?

How did Mark's father die? (p. 112)

Chapter 10

What do Dave and his grandmother argue about?

What was Mr. Griffin's physical problem? (p. 122)

Chapter 11

Who meets Susan in the hall?

Why?

What is Susan's story?

Chapter 12

p. 141 ferocious

p. 144 vivacious

What does Dave put over Mr. Griffin's face?

What do they plan to do with the car?

Why does the policeman know Betsy?

Chapter 13

p. 156 compulsive

p. 158 confrontation

Who visits the McConnells?

How does Kathy know Sue is lying?

What does Kathy remember about Mark?

Chapter 14

How does Dave's grandmother know he wasn't at home on Thursday afternoon?

How do the police find out where Mr. Griffin is buried?

Who do you think is Lana's old boyfriend?

Why do they have to remove the car from the airport parking lot?

Where do they decide to put the car?

Chapter 15

p. 182 incredulously

What did David take from the body?

What does Dave's grandmother have that he wants back?

Why did Dave want the ring?

How does Gram know that Susan is lying?

Who does Susan think will know what to do about the ring?

Chapter 16

p. 192 deception

Who is "the boy with the funny eyes"? (p. 195)

Chapter 17

What does David tell Susan on the phone?

What did the woman next door to the Ruggles' home see?

What does Susan figure out?

Chapter 18

What do you find out about the death of Mark's father?

Chapter 19

p. 220 charismatic

psychopath

In effect, the reading of the novel spans seven class days. Reading guides can be used as discussion starters or they may be corrected together; however, discussion of each day's reading guide is not necessary. A class could begin with the teacher's question to the students: "Are there any questions? If not, the day's assignment is chapters 12 and 13." On the other hand, vocabulary should be discussed at some point.

Reading guides should be collected daily. Completion on time should be a part of the student's evaluation. Also, if the teacher keeps the reading guides, there is less chance for a lagging student to copy someone else's answers without reading. The researcher most often collected the guides without any discussion of them or collected them and then orally went through the questions--an informal indication of students' retention of information.

An extra day is added after the last reading assignment in order to give students who haven't kept up with the reading a chance to catch up. After that make-up day, reading guides can no longer be turned in for credit. The following day the reading guides are returned to the students for review, especially of vocabulary. This review is followed with an evaluation the next day.

In summary, the first novel lesson schedule follows:

Day	Chapters
1	1-3
2	4-6
3	7-8
4	9-11
5	12-13
6	14-15

7 16-19

8 Make-up day

9 Review

10 Evaluation

This plan is suggested. The teacher must use judgment in speeding-up or slowing down according to student needs.

A sample test for Killing Mr. Griffin follows:

GUIDED LITERATURE
Evaluation - Killing Mr. Griffin Name_____

Vocabulary

_____1. resulting from a driving force
_____2. a face to face opposition
_____3. a guessing, judging or predicting from incomplete evidence;guesswork
_____4. showing remorse or guilt
_____5. something dishonest or false

a. contritely
b. conjecture
c. compulsive
d. confrontation
e. deception

_____6. fierce; savage; violently cruel
_____7. that cannot be heard
_____8. showing doubt or disbelief
_____9. that cannot be understood
_____10. makes afraid; threatens

a. inaudible
b. intimidating
c. inexplicable
d. incredulously
e. ferocious

_____11. any skillfull change of movement or direction in driving a vehicle
_____12. an act or decision that may serve as an example, reason or rule for a later one
_____13. easily affected; sensitive
_____14. to keep from doing or being done
_____15. full of life and energy

a. precedent
b. maneuver
c. susceptible
d. thwarted
e. vivacious

How do the words "charismatic" and "psycopath" relate to Mark Kinney?

Comprehension

The main characters in the story are somewhat stereotyped. You would be able to find these people in any high school. Give some descriptive comments about each character.

Example: Sue McConnell - smart, quiet, always gets good grades, goody-two-shoes type

Dave Ruggles

Betsy Cline

Jeff Garrett

Mark Kinney

Mr. Griffin

Literary Appreciation

Did you find the book realistic? Why or why not?

What did you like about the novel?

What didn't you like about the novel?

The test is a careful balance of vocabulary (p. 1), comprehension (p. 2) and literary appreciation (p. 3) questions. The teacher need not give a formal evaluation at the end of each novel or the evaluation could take the form of a discussion or written reaction.

Reading Skill Development. Reading skill instruction should take place simultaneously with the novel study. In the case of the first novel, diagnosis is probably still in progress. Expecting reluctant readers to read for an entire 50 minute class period is unrealistic. A wise solution is to provide a variety of activities to be accomplished during a class session. At first, 15-20 minutes of silent reading is the limit for some students. The next 15-20 minutes could be used in reading skill instruction or practice and the final 15-20 minutes can be spent on a short easy reading skill task. As the semester goes on, the length of reading assignments can be increased. The researcher found that throughout the entire semester the format of two assignments per day (literature/reading skills) worked the best.

Reading skill instruction will depend on the needs of the students and background of the teacher. Materials should be selected to meet student needs. Whatever the choice, skill instruction should be a regular systematic progression, planned by the teacher with a definite goal in mind for each individual student. Skill instruction can be grouped or individualized.

Table 4.1 is a lesson plan which represents a typical day in Guided Literature.

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Table 4.1

Guided Literature--Friday, April 10, 1981

Student	Be A Better Reader Level	Pages	Novel
D. B.	F	130-135	Read War on Villa Street
R. C.	I	142-173	Begin Shane
K. E.	D	141-147	Begin Cold River
R. H.	G	98-148	Take test for The Contender
			Begin The Call of the Wild or White Fang
B. H.	I	70-156	Finish Brave New World
G. J.	B	2-17, 22-25	Begin Iceberg Hermit
B. M.	F	116-135	Finish The Contender
			Begin Tuned Out
T. P.	D	140-147	Read I Know What You Did Last Summer
G. P.	B	58-82	Read Collision Course
M. S.	E	164-165	Select a book to read
W. S.	F	124-127 130-135	Take test for Tuned Out
			Begin War on Villa Street
L. T.	H	11-21, 37-74	Read Sounder
R. T.	A	72-76	Finish reading guide for Dangling Witness Read Cool Cat

At this time, the class was midway in the semester. They had completed two novels in groups and opted to read two of their own choice, which accounts for the number of different novels in use at one time. Note the amount of pages assigned for each student in Be A Better Reader. A typical assignment was 5-7 pages per day. The pages listed reflect how far behind some students were in their work.

In summary, a typical day in Guided Literature consists of 20-30 minutes of silent reading with a reading guide and 20-30 minutes of practice in a pre-selected reading skill. An underlying assumption exists that these non-motivated students will not work outside of class, therefore, time in class is provided for all work assigned. Direct instruction and discussion is supportive of each student's work.

After study of a novel has been completed, the teacher may interject a short lesson to expose students to other types of literature (i.e. short stories, plays, newspaper, magazines). However, reading skill practice should not stop. Each class period should consist of two different activities always keeping in mind that poor students react favorably to the security of a routine.

An Alternate Novel. Perhaps the teacher is aware that some students in the class are severely disabled readers or perhaps this information comes to light after the teacher's own diagnosis. The Guided Literature teacher should always have alternate novels available for students with very low reading ability. Again pre-selection is important. The book should look similar in appearance and print to books of higher readability. The subject matter must be appealing to juniors and seniors and the story should be interesting.

If the teacher is aware that there are severely disabled readers in the class, groups should be formed with the first novel to set the status quo of grouping from the beginning thus avoiding singling out a few students who have failed the first attempt at a novel. The situation is much easier to rectify if the selected students breeze through a book with a 3.0 readability level and the teacher realizes they could have handled the book selected for the class. Rather than being frustrated, the slowest students in the class begin with a sense of accomplishment.

The teacher can easily set the precedent that different groups of students get different novels. From the beginning, however, two groups are enough to handle. As things progess the teacher may wish to form a third group or even get students into individual novels. This decision depends largely on the teacher's sense of management.

As an example, a good companion novel for Killing Mr. Griffin is The War on Villa Street (1978) by Harry Mazer. This paperback has a publisher's readability level of 3.5 and is 182 pages long. The setting is contemporary and the problems presented are realistic. The story actually has three interrelated plots. The main character's father is an alcoholic and the father/son conflict occurs throughout the book. Because of his father's drinking problem, the main character, Willis, has become a loner. Another major plot involves his conflicts with the "in-group" at school and a street gang. Willis is also befriended by a special student in the "dummy class" (learning disabilities). The story which evolves touches very close to home for some Guided Literature students. The researcher has found that The War on Villa Street is a story which the students surely read but are very reticent to discuss.

The reading guide for The War on Villa Street follows. The teacher should set a minimum daily reading assignment but allow these slower students to pace themselves in reading the novel.

Guided Literature - Reading Guide Name_____

The War on Villa Street by Harry Mazer

Chapter 1

p. 12 - acrid

What does Willis have to get from his father?

What is the father's problem?

What does Willis do when he wants to be alone and hide his feelings?

Chapter 2

p. 16 - collapsed

p. 19 - hypocrite

Why does the father attack Willis?

Chapter 3

p. 26 - contemptuously

p. 30 - avenger

What does Willis do that makes Rabbit ask him to join the gang?

Why does Willis refuse to join?

Chapter 4

p. 38 - incredible

Why is Rabbit out to "get" Willis?

Chapter 5

p. 49 - scanning

How does Richard save Willis?

Chapter 6

p. 66 - pursue

Why do you think Richard keeps tagging along with Willis?

Chapter 7

p. 87 - confidence

What is the business deal between Willis and Mr. Hayfoot?

Chapter 8

What does Miss Herman think Willis did?

Chapter 9

What does Willis teach Richard?

Chapter 10

Why is beating Kinsella in a race better than beating him up?

Chapter 11

Why doesn't Willis want to discuss the beating with his father?

Chapter 12

What decision does Willis make?

Chapter 13

p. 150 - intuition

Who wins the race?

Chapter 14

What does Willis do that he had never done before?

Chapter 15

Without really planning it, what does Willis do?

The students reading these lower readability novels could also use more skill practice; therefore, if they finish their book sooner than the other group, time can be spent in reading skill development.

If a novel has been used as an alternate novel in a class, other students do not get credit for reading the same book. Students at this age are "school-wise" and some will quickly try to find an easy way out of reading books for the course unless the teacher proves to be aware of this tactic.

Other Novels. The teacher should choose novels for the course based on students' interests. No section of Guided Literature should be identical to any other. The teacher should be constantly accepting, rejecting and adapting materials to fit the needs of the group.

A goal of Guided Literature is to expose students to various kinds of literature. Killing Mr. Griffin and War on Villa Street are adolescent novels. Shane (1949) by Jack W. Schaefer is a good representative of a Western. The plot is basic, farmers versus ranchers (i.e. "good guys" versus "bad guys"). The story is related from the point of view of a 12 year-old boy which makes it less complicated. Students find this novel more difficult to read but enjoy the description of the barroom brawls and gunfights.

After a brief discussion/explanation about the Old West and the farmer/rancher conflict, the Shane unit can be divided as follows:

Day	Chapters
1	1-2
2	3-4
3	5-6
4	7-8
5	Catch-up day

6	9-10
7	11-12
8	13-15
9	Catch-up day
10	Review
11	Evaluation

In addition to the reading guide, Sunset Publications has a commercially prepared set of duplicating masters in their Novel Ideas (1981) series for Shane. The Novel Ideas series has worksheets at three instructional levels for work before, during, and after reading the novel. The teacher can use the material at his or her discretion. In this case, the vocabulary for the novel was taken from the vocabulary presented in the Novel Ideas worksheets. The Novel Ideas masters also include tests for the novel at three levels.

In order to save space, the reading guide for Shane which follows is typed for the reader of this paper; as such it is seven pages long. When typed for student use, according to the daily assignments and with room for answers, and above all, so as not to overwhelm the reluctant readers, the reading guide is approximately 18 pages long. Needless to say, the teacher must gauge the reading pace of the group and adjust accordingly.

Guided Literature -- Reading Guide Name_____

Shane by Jack W. Schaefer

Chapter 1

In what year does this story take place?

What reference is made to the narrator's age?

In what state does this story take place?

Which branch of the road did the man choose, the branch toward Luke Fletcher's ranch or the one toward the homesteads?

Describe the man's clothes.

Describe the man.

How did the man make the narrator react? (This happens twice, p. 2 and p. 3.)

Is the farm large or small?

What was unusual about the house?

What does the stranger ask of the farmer?

On page 4, paragraph 2, why was the narrator fascinated by the man?

What is the father's name?

What is the compliment Shane gives to Bob?

How did Shane react when Bob reached for his saddle-roll to put it away?

How did Joe and Bob treat Marian, Bob's mother?

What didn't Shane give Joe and Marian during dinner?

What does Bob say about Shane's past (bottom of page 6 and top of page 7)?

What did they learn about Shane?

How does Joe feel about open ranges?

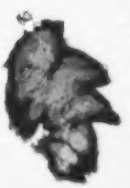
What does Joe think is "the thing to do"?

Who is Fletcher?

What does Joe say Fletcher thinks of farmers?

What three key words do Mother and Father use to describe Shane when they discuss him later that evening?

What is Father's final statement about Shane?



Chapter 2

What are flannel cakes?

What does Shane mean when he says he is"fiddle-footed"?

Why was Mother so surprised when Father took the day off?

What does the family do after the rain?

What was the one bad spot on the farm?

How does Bob describe Ledyard?

Why doesn't he like him?

What is Ledyard trying to sell to Joe Starett?

How does Ledyard react when Shane tells the price of a cultivator in Cheyenne?

How does Shane react when Ledyard insults him for butting in?

Whom does Father trust, Ledyard or Shane?

What is the price they settle on?

On page 17, paragraph 6, what does Shane mean when he says, "A man has to pay his debts"?

How does Shane repay his debt?

Chapter 3

Why did Marian redesign her hat?

Why does she get angry?

On the bottom of page 20 and the top of page 21, Bob says, "Their minds were on that old stump and whatever it was that old stump had come to mean to them. . ." What did it mean to them?

What does Bob say he was afraid of when Shane was mad at Ledyard?

Why were Joe and Shane so determined to move the stump with manpower only?

What did Shane mean when he said, "Yes, that's the best bit of stump I ever tasted"?

Chapter 4

What effect does Bob say Shane had on his parents?

Joe asks Shane if he is running away from anything. What does Shane reply?

What happened to the "young fellow" who had worked for the Starretts?

What does Joe mean when he says Shane is his kind of man?

How does Joe explain Shane when Bob asks if his father could beat Shane?

Explain what odd thing happened at their first meal.

Why did Shane sit where he did?

What other unusual behavior did Shane display?

How did Shane react toward the other homesteaders?

What did the old mule-skinner say about Shane?

What puzzled Bob most about Shane?

Bob tells us Shane <u>does</u> own a gun. What type of gun is it?

Why does Joe tell Bob not to "get to liking Shane too much"?

<u>Chapter 5</u>

How did Joe and Shane work together?

What does Shane say on page 40, paragraph 1, that sounds as though he plans to settle down?

How can you tell Shane had once been a cowboy?

What was "the only shadow over our valley" that summer?

Who is Morgan?

Whom did Bob want to be like?

On pages 43 and 44 what clues lead you to more information about Shane's past?

What do you suppose Shane did in his past?

What does Shane tell Bob about guns on page 44, paragraph 8?

<u>Chapter 6</u>

What did Fletcher want again?

List the six homesteaders.

What had happened to Morley, Joe's hired hand?

What does Joe predict will be Fletcher's first move to pressure them?

Why does Shane insist on going into town alone?

How did Fletcher's new man react when he saw Shane in the saloon?

In what two ways does Chris insult Shane and try to start a fight?

How does Shane respond?

What does Chris think when Shane walks out?

What does Mr. Grafton say Shane is afraid of?

Who was the soda for?

Chapter 7

How do Fletcher's men act when they come near Joe's farm?

How were the farmers being treated in town?

Whom do the farmers blame for their trouble?

What finally drives Shane to confront Chris again?

Where do you think Shane goes when he leaves the house?

What does he mean when he says, "Your pigs are dead and buried"?

What bodily injury does Chris receive in the fight?

What did Shane do for Chris after the fight?

What does Shane tell Red Marlin is wrong with Chris?

What is Marian worried about?

Chapter 8

Bob says, as a result of his fight with Chris, Shane "had lost the serenity that had seeped into him." What does the word 'serenity' mean?

On page 64, paragraph 3, Shane says, "A man can keep his self-respect without. . ." what?

What does Marian ask Shane not to do? Why?

What does Shane promise in the last paragraph?

Chapter 9

What were Fletcher's cowboys busy doing?

Why did Joe and Shane now work close together and why did Joe start wearing his gun in the field?

What was the special reason the Starretts and Shane were in town this time?

(Page 68, last paragraph) Bob says, "Shane! There's a lot of them out front!" Who does "them" refer to?

On page 70, paragraph 1, why was Shane happy to have Fletcher's men coming at him in Grafton's?

What did Bob not think of doing?

Carefully read the barroom fight scene on pages 71-74 and enjoy it.

On page 74, paragraph 5, why does Shane say, "Wait, Joe. The man's mine"?

How does Marian voice her support for Shane?

Explain Shane's fighting techniques.

Chapter 10

Who was the one man in the valley (world) whose help Shane would accept?

Who paid for the damage at Grafton's? Why?

How did Marian feel about the fight?

(Page 80, last 5 paragraphs) What are Marian and Joe really talking about?

Chapter 11

Where was Fletcher?

How did Joe and Shane change after the barroom fight?

What does Shane tell Bob about the business with Fletcher?

Who does Fletcher bring with him when he returns?

What was this man's reputation?

On page 84, paragraph 5, why does Shane ask all these questions? What does he fear?

Why did Wilson kill Ernie Wright?

What does Shane suspect Fletcher's plan is? (In other words, who is next?)

What does Shane say will happen next?

(p. 90, paragraph 1) How did the other homesteaders feel about the situation?

What is the one thing Joe can't stand about the whole situation?

What does he regret?

What does he plan to do?

Who stops him?

Chapter 12

Why did Joe and Shane ride into town?

Why, according to Shane, were there so many people at the service?

How does Joe insult Wilson (and Fletcher)?

What proposition does Fletcher offer Joe and Shane?

Where does Fletcher want to meet Joe to hear his final decision?

What does Wilson say that infuriates Joe?

What does Shane say to Wilson? Why?

Chapter 13

Why would Joe have to go to Grafton's that night?

How had "Fletcher. . .dealt himself a winning hand"?

What does Joe know will happen in town?

(p. 100) What does Joe mean when he says, "It helps a man to know that if anything happens to him, his family will be in better hands than his own"?

Where does Shane look, in the last paragraph on page 100?

How did this change Shane? (p. 101, paragraph 1)

What did Shane have when he came out of the barn?

What does Shane mean when he tells Joe this is "my kind of business"? (p. 102, paragraph 4)

How does Shane prevent Joe from going to town?

What does Shane tell Marian to tell Joe? (p. 103, paragraph 6)

Chapter 14

What didn't Shane do that most men did when they got off their horses?

What is the importance of the last nine lines on page 107?

Why didn't Shane like the setup in the barroom?

Describe Wilson's manner.

How did Shane treat Wilson? (p. 110, paragraph 2)

Who gets shot in the gunfight?

What philosophy does Shane give Bob? (p. 113, paragraph 6)

What does Shane mean when he says, "There's only one thing more I can do for them now"?

Chapter 15

What does Chris do?

What does Joe want to do? (p. 117, paragraph 1)

What does Marian say to change his mind?

Students seem to need more teacher guidance with a novel like Shane than with an adolescent novel such as Killing Mr. Griffin. The teacher should emphasize that Shane is one of hundreds of Westerns--a type of novel. Perhaps some students would be interested in reading novels by Louis L'Amour or other Western novelists. As always the teacher should take advantage of students' interests. On the other hand, simply making other Western novels available may suffice.

Another novel used in Guided Literature is The Other (1979) by Tom Tryon. This novel has received mixed reactions from students. Those who like it, really like it and those who dislike it never really catch on to what is happening in the novel.

The Other is a psychological thriller à la Hitchcock. For students, the researcher places it in the category of popular adult novels--something a person might find on the rack in the grocery store or airport. The story is about twins, Holland and Niles, and a series of bizarre murders, of course, each one stranger than the last. Holland and Niles appear throughout the book yet the revelation is made at the end of Part Two that Holland is dead. Apparently Holland was a very nasty little boy but his twin, rather than accept his death, continues his brother's existence by assuming Holland's personality. Obviously Niles is mentally deranged. However, poor readers don't always pick up that point.

The advantage of a book like The Other is that it is an adult novel. There is credibility in treating 17 and 18 year old students as adults.

The Other has 288 pages and a readability of 6.5 on the Fry scale. However, this readability level is deceiving because of the difficult concepts involved in the novel. The reader must infer many things about the main character and his actions. However these inferences can be addressed in

the reading guide and in discussions. The reading guide which follows is not typed for students: the actual reading guide is 16 pages long.

The entire book is a flashback. This notion must be addressed by the teacher before students begin reading. The setting is the present at the beginning of each of the three parts of the book and at the end of the novel. Notice that the time setting is pointed out to the students on the reading guide. Since this use of flashback causes much confusion for the poor readers, the teacher should read the first few pages of the novel to the students up to the beginning of the flashback. Immediate discussion of what occurs and the necessary inferences can follow the reading.

Guided Literature -- Reading Guide Name_____

The Other by Tom Tryon

One (takes place during the present time)

Why does the narrator watch the six o'clock news and not the eleven o'clock news?

About how old is the narrator?

What had Holland done at the well?

What are the names of the twelve-year-olds?

Chapter I (flashes back to the narrator's youth--35 years ago)

p. 20 ridicule

p. 22 ominously

p. 23 snigger

p. 28 shrewd

Where did they like to play?

What did Niles think of Holland?

Where does Niles keep The Thing and the ring?

Did Russell see the ring?

What is the story behind the ring?

Chapter II

What had Niles witnessed last November?

How did it happen?

What did Holland do when Mrs. Rowe caught him in her garage?

What do you think Holland fed one of Russell's rats?

Chapter III

p. 40 pallor

Where does Alexandra Perry (the mother) spend most of her time?

Who is Ada?

Who is Torrie?

Part One, Chapter III (cont.)

Who is Rider Gannon?

What does Alexandra do while she is reading?

What does this indicate?

Chapter IV

p. 51 impertinent

p. 55 hermaphrodite

p. 61 obscure

p. 66 caul

Whose old clothes does Niles wear?

What game did Ada and Niles play?

Explain the pain in Niles's chest?

How was Holland born?

What is unusual about these twins?

What happens to Russell at the end of the chapter?

Chapter V

p. 70 enigma

p. 79 dolorous

The Apple Cellar:

Where is Holland?

Where is Niles?

Where does Mr. Angelini go?

What can Niles see through the opening?

Why does Father fall?

From the information given what can you infer about the father's death?

Alexandra keeps a scented handkerchief near her mouth when she kisses Niles. What is in the bottle on her dressing table?

Part One, Chapter V (cont.)

Describe The Thing.

After the "accident" with the bow and arrow, Father tells Holland to give the arrow to Niles. What does he do instead?

Why?

Chapter VI

p. 86 haughty

How did Holland get the harmonica?

What was The Thing?

Two (back to the present as in the beginning of the book)

p. 98 emulation

p. 98 sibling

p. 99 grotesque

p. 99 macabre

p. 100 sobriquet

Who is Rose Halligan?

Chapter I (flashes back to the past again, several weeks after Russell's death)

p. 103 phantom

p. 105 exotic

p. 106 simultaneous

p. 107 doused

p. 111 disdain

When the boys are talking about the incident with Mrs. Rowe what does Holland tell Niles to wait for?

What comment does Niles make about Torrie's baby?

How does Holland react?

Part Two, Chapter I (cont.)

What does Niles win?

How does Niles figure out the magician's trick?
(He has done this process before. When?_____)

How do the boys get into the freak show tent?

How does Niles react to the hermaphrodite?

How does Holland react?

What is in the laboratory jar?

How does Niles react to this?

How does Holland react to this?

Chapter II

What unusual thing happened during Aunt Vee and Uncle George's wedding?

What can you assume about Grandmother Perry?

Describe Ada's game.

Why was Ada bitten by the dog?

What is the Gift they said Ada had?

What was the bond between Ada and Niles?

Who could play the game better, Niles or Holland?

How does Ada feel after Niles plays the game with the fireflies?

What is the "end of the line?"

What had happened to Billy Talcott?

Who could have saved him?

Where did Mother walk?

Chapter III

p. 142 irascible

p. 145 arbor

Part Two, Chapter III (cont.)

What are the names of the two visiting aunts?

Why couldn't Niles stop being the rooster Chanticleer?

Who was Bruno Hauptmann?

What does Mrs. Rowe do when an airplane flies over her house?

Why does she do this?

Which twin left the arbor dressed as Professor Rabbitwaters?

Chapter IV

p. 156 bizarre

p. 163 trepidation

p. 163 cryptically

Did Mrs. Rowe like children?

How do you know?

What is Mrs. Rowe's mental state?

How do you know?

What is Mrs. Rowe afraid of?

What do you think the trick was?

Chapter V

p. 168 chameleon

Who is the vegetable man?

What happened to Aunt Fanuschka after the wasp sting?

Chapter VI

What did Mr. Pretty notice about Mrs. Rowe's house?

What was wrong with the Slave Door?

Part Two, Chapter VII

p. 194 agitated

p. 195 prostrate

What did Winnie tell Rose?

What does Niles discover is missing?

What does Niles find in Holland's chest?

What did the mother find?

When did Holland give Niles the ring?

What happened to the mother?

Chapter VIII

What was the truth Niles refused to accept?

Part Three (present)

p. 209 conjured

pp. 210-211 indulged

What had happened to Holland?

Whose fault is all of the tragedy according to the narrator?

Chapter I (flashback)

p. 214 obliterated

p. 214 traumatic

p. 214 Who is "an unknown man with a silver phone and black rubber tubes from his ears"?

What games does Niles play with Holland?

What is the result?

How did Niles get the ring?

What did Ada find at Mrs. Rowe's house?

Part Three, Chapter I (cont.)

What had Mother found?

How was she "punished"?

Why does Mr. Angelini break the wine cask?

What special look did Holland's face have after he and Niles talked about Torrie's baby?

Chapter II

p. 236 omen

p. 237 bassinet

Where is Niles playing?

What is in the driveway?

Where are Torrie and Rider?

What dinner party are Ada and Aunt Vee planning?

p. 239 What question does Niles ask that the women don't understand?

What kind of a story does Niles read to the baby?

What does Holland (Niles) do to the baby?

What is bothering Ada?

What does Niles get for Ada?

What music does Niles hear during the storm?

What is in the cradle?

Chapter III

p. 251 countenance

p. 252 summons

p. 252 bafflement

p. 248 What two words are in italics?

Where was Alexandra taken?

Part Three, Chapter III (contd.)

What is the Memorial Dinner?

Where does Niles go after he leaves the drugstore?

What was the violence Alexandra had done? (the reason she was taken away)

Why do you think she did this?

Who overhears the Niles/Holland conversation in church?

Chapter IV

p. 258 revelation

p. 265 remorse

p. 268 atrocious

Who has been following Niles?

What does Niles tell Ada about the baby?

Why doesn't Holland like the baby?

Why wasn't Niles at Holland's funeral?

What does Ada force Niles to say?

Why do you think Ada allowed Niles to bring Holland back for himself?

When Ada asks Niles where Torrie's baby is, what is his answer?

Chapter V

p. 271 subdued

What does Leno Angelini bring in the house?

What does Torrie carry in her arms?

Where was Torrie's baby found?

Chapter VI

Where was Niles hiding?

How does Ada find Niles?

What is Ada dragging?

Part Three, Chapter VI (cont.)

What do you think she intends to do?

What does the narrator tell you Ada did?

Who is the narrator?

How did Niles escape?

Who caught Niles with the "evidence"?

What and where is Babylon?

Is the narrator crazy? How do you know?

The suggested time schedule for The Other is the following:

Day	Part	Chapters
1	I	1
2		2-3
3		4
4		5
5		6
6		catch-up
7	II	review
8		1
9		2
10		3
11		4-5
12		6-7
13		8
14		catch-up
15	III	review
16		1
17		2
18		3-4
19		5-6
20		catch-up
21		review
22		evaluation

The teacher can speed up or slow down at her discretion; however, the novel takes at least three weeks. Good readers in the course report

that The Other was the best novel of the class; poor readers say it was the worst. Perhaps the best way to use this novel is with a group of good readers or students who are interested in reading this type of book.

A sample evaluation for The Other follows:

Guided Literature Evaluation
The Other

Name_____

____ 1. Who is the narrator of this novel?
a) Holland, b) Niles, c) Ada, d) none of these.

____ 2. Where did Holland/Niles like to play?
a) yard, b) barn, c) cellar, d) field

____ 3. Who is Niles/Holland's cousin that is killed by the pitchfork?
a) Vining, b) Russell, c) Winnie, d) Ada

____ 4. Who is Niles/Holland's sister?
a) Ada, b) Torrie, c) Winnie, d) Alexandra

____ 5. Whom does the narrator blame for all of the tragedy?
a) Niles, b) Holland, c) Ada, d) none of these.

6. The Thing is really a _____.

7. Niles keeps the Thing in a _____.

8. What does Niles win for Torrie at the carnival? _____

9. How did Holland die? _____

_____

10. Where is the baby found? _____

11. What is the fact Niles cannot accept? _____

_____

12. Explain Niles and Ada's game.

Extra Credit

Who is Torrie's husband?_____

What musical instrument did Holland play? _____

What is the name Holland gives to the end of the line? _____

What is the object that is believed to bring bad luck to the Perry family? _____

In the chart, list all of the characters who died and tell how they died.

CHARACTER WHO DIED	HOW DID IT HAPPEN?

Literary Appreciation

Did you like the book? Why or why not?

Did you find the book realistic? Why or why not?

Why do you think people like to read this kind of book?

Note that this evaluation is quite simple. The researcher felt that for these students, reading the novel was a great accomplishment; therefore, the test should simply reflect if the student has really read the novel or not. Hopefully, if the student has read the novel, he will experience success on the evaluation. In addition, because of the difficulty of The Other, the teacher must be closely involved with the students while they are reading. This novel generates more questions and discussion than usual; therefore the teacher can be evaluating informally throughout the reading of the novel.

If The Other is used with the class, the teacher should have an alternate novel available for the less able readers. The Dangling Witness (1976) by Jay Bennet is a good companion novel or can be used with these poor readers at any time in the course.

The Dangling Witness has a publisher's readability level of 4.5 and is 138 pages. This novel reads like a 1940's movie: An 18-year-old All-American boy witnesses a murder; he hesitates to get involved, then finds himself caught between "the mob" and "the law;" of course, he falls in love with the dead man's daughter; the "bad guys" offer wealth but the "good guys" offer a clear conscience. The novel revolves around this moral conflict. The book is entirely predictable but for slow readers that structure is an asset.

A reading guide for The Dangling Witness follows. As with The War on Villa Street, a minimum daily reading assignment should be made by the teacher, but students can pace their own reading of the novel. Again, the reading guide as it appears here is typed for this paper. The actual reading guide is ten pages.

Guided Literature -- Reading Guide Name_____

The Dangling Witness by Jay Bennett

Chapter 1

p. 12 despairing

p. 13 anguished

p. 14 transfixed

What is Matt's job?

What is Matt studying to become?

What does Matt see happen in the alley?

What does Matt think about when he sees the dead man?

What do you think this means? (p. 14 par. 11-13)

What decision has Matt made at the end of Chapter 1?

Chapter 2

p. 18 desolate

p. 20 apprehensive

p. 23 isolated

p. 24 vicious

Who is Phil?

What does Matt think Phil is questioning him about?

What is Phil really questioning Matt about?

Why does Matt hate football?

Chapter 3

p. 29 luminescent

p. 30 relentlessly

Why does Matt go to the Long Island Railroad Terminal?

Chapter 4

Where is Matt

How does Detective Andersen know Matt is afraid?

Chapter 5

p. 41 haberdashery

What does Phil accuse Matt of doing?

Chapter 6

p. 46 parched

p. 47 arrogance

Chapter 6

What is a "welsher"?

What is the "syndicate"?

Chapter 7

p. 49 subtly (subtle)

intensity

What does Matt's father want Matt to do?

Why?

Chapter 8

p. 54 piquant

Whom does Matt meet at the library?

Chapter 9

What is "entomology" (p. 62)? (You shouldn't have to use the dictionary!)

Chapter 10

What is Matt told not to do?

Chapter 11

p. 70 cordial

Who gives Matt a ride home?

Chapter 13

p. 82 contempt

What message does Matt get from the man waiting for him?

Chapter 14

p. 85 atmosphere

p. 86 sheaf

p. 87 strategy

genially

p. 91 legitimate

Whose office does Matt visit?

What is the name of the man who has been threatening Matt?

Why is there a feud going between Andersen and Carson?

Why did Carson spare Matt's life?

What do you learn about Eddie?

What does Carson want to do for Matt?

Why?

What does Carson tell Matt he must do?

Chapter 15

p. 96 sardonically

p. 97 deceptive

p. 100 vanquished

What does Andersen want Matt to do?

What do you think would happen to Matt if he did what Andersen wanted?

With whom does Matt think he will be safer?

Chapter 16

Who calls Matt?

Chapter 17

p. 109 acrid

p. 110 taunt

What "bit of information" does Carson have for Matt about Julie?

What does Matt tell Joe Rudd Carson said?

How does the chapter end?

Chapter 18

Did Andersen set up the meeting at the library?

Chapter 19

p. 117 vital

p. 118 impassive

turmoil

p. 119 inexorably

When did Matt's mother stop loving his father?

Chapter 20

What decision has Matt made?

What does Matt tell Andersen to bring with him?

Why?

Chapter 21

Why did Matt think it was better that he left things the way they were with Julie?

Chapter 22

p. 129 sophisticated

What does Matt plan to do to Carson?

Chapter 23

p. 132 exclusive

p. 134 absurdly

p. 137 fusillade

Who was waiting at the entrance to Carson's estate?

Who saves Matt?

Chapter 24

In the first line who are "the three of them?"

Since The Dangling Witness is a fast-paced but predictable novel full of physical action, poor readers enjoy reading it.

Another novel for students in Guided Literature is S. E. Hinton's Tex (1979). The book's readability level according to the publisher is 7.5. The novel has the necessary ingredients to interest Guided Literature students: a young man trying to find himself, motorcycles and drugs.

The reading guide and test for Tex which follow were not written by the researcher. The school Library/Media specialist, Vonna Pitel, developed them for use in a small book discussion group. Since the reading guides presented by the researcher so far basically follow the same format, the reading guide for Tex can be viewed as an acceptable alternate method.

Guided Literature--Reading Guide Name_____

Tex by S. E. Hinton

A. Answer the following questions from the chapters as completely as possible.

Chapter 1

1. Describe how Mace and Tex have different interests.

2. From whose point of view is the story told?

Chapter 3

3. After enjoying the fair, whom do Tex, Marci, and the Collins' visit? What happens to Tex there?

Chapter 6

4. How do Mason and Tex come close to being killed?

Chapter 7

5. Tex has some hope he will get his horse back. Explain. Is he successful?

Chapter 9

6. Mason becomes very upset when Pop does not take Tex's school antics seriously. What is revealed about Tex in the conversation?

Chapter 10

7. Tex's anger gets him into more trouble. How do Tex and Lem get into a serious situation?

Chapter 11

8. How does Mason react when he finds out Tex was hurt?

Chapter 12

9. Do you think Mason and Tex will be able to get along better in the future? Why?

B. After completing the novel, describe the following characters with one or two sentences:

1. Tex McCormick

2. Mace

3. Johnny

4. Jamie

5. Cole

6. Negrito

7. Lem Peters

Guided Literature Name_____

Tex - Evaluation

Matching - Match the character with the statement by writing the letter next to the number.

_____ 1. Tex's best friend.

_____ 2. He quit rodeoing and went to mine uranium in New Mexico.

_____ 3. She encouraged Tex to read and write poetry.

_____ 4. Tex's girlfriend in the novel.

_____ 5. He was a friend and a drug dealer.

_____ 6. His goal was to go to college.

_____ 7. For a cowhorse, he was a good jumper.

_____ 8. He gave Tex a job at his horse farm.

_____ 9. This character in the book felt he would not go places.

_____ 10. He went to medical school and lived in an apartment in the city.

a. Negrito
b. Tex
c. Mr. Kincaide
d. Red
e. Mace
f. Charlie Collins
g. Miss Carlson
h. Lem Peters
i. Jamie Collins
j. Pop
k. Johnny Collins
l. Mrs. Johnson
m. Cole Collins

True/False - Write T or F before each of the following statements.

_____ 1. Tex preferred to ride his horse, Negrito, rather than ride Johnny's motorcycle.

_____ 2. When Pop arrived home, Tex was happy to see him, but Mace was mad.

_____ 3. Tex always felt Pop liked Mace better than him.

_____ 4. Mace sold the horses because there was not enough money for him and Tex to live on.

_____ 5. Tex decides to join Lem and his friends in their drug dealing.

_____ 6. Mace was a Garyville High School football star.

_____ 7. Mace and Tex had a good time together at the fair with the Collins kids.

_____ 8. Pop goes with Tex to buy Negrito back from the new owners.

_____ 9. Tex was accused of shoplifting a fishing lure when he didn't mean to do it.

_____ 10. Smokey, the Cowhorse was Mace's favorite book to read.

_____ 11. Mace spun the truck out of control to save himself and Tex from getting shot by the hitchhiker.

_____ 12. Cole Collins felt Tex and Mace were bad influences on his kids.

_____ 13. Tex was severely scolded by Pop for getting into trouble at school.

_____ 14. Even though Tex learns Pop is not his real father, Pop tells Tex his mother loved him just as much as she did Mace.

_____ 15. Mace showed very little concern when Tex was in the hospital with a wound.

This sharing of materials makes a wider variety of topics available to students and makes other teachers aware of the problems of reluctant readers. Also the teacher gains a sense of sharing the problems of these readers with colleagues rather than facing them alone.

In addition to the novels presented, two other novels, The Pearl (1947) by John Steinbeck and The Pigman (1968) by Paul Zindel are good selections for Guided Literature. The researcher used the Novel Ideas materials with these two novels.

The option of personal selection of novels can be made available to the students. Novels are selected by the students and subject to teacher approval. Students can get novels from the school library or buy their own books. Some form of follow-up activity is agreed upon such as an oral or written report to the teacher or class. The individual novels can be a total class assignment or used with selected students for reasons such as low reading ability, above average reading ability or when an individual falls behind the group or did not receive credit for a previous novel. If a student is reluctant to choose a novel, the teacher makes the selection within a day or two of the assignment of individual novels. Also, many commercial materials which include tests like the American Redi-Notes Teaching Guide by Econoclad are available for various novels. These tests are good evaluations if the teacher is not sure that the student has read the book. Since these tests are usually quite difficult for the poor reader, the researcher usually used a 70% grade as the criteria for credit.

In conclusion, at least four novels should be completed by each student during a semester. A required amount of skill work should be prescribed by

the teacher as well, according to individual needs and abilities. As stated previously, no two semesters of Guided Literature will be alike. The teacher should build a variety of materials to choose from in order to meet the needs of each group.

Classroom Management

Given the type of student enrolled in Guided Literature and the nature of the course itself, some specific classroom management techniques help the instructor to run the course smoothly.

Structure and Routine. Hopefully by now, the concept of using classtime for work expected of Guided Literature students is clear and acceptable. In other words, the teacher agrees not to assign homework as long as the students use classtime for Guided Literature tasks. The burden of responsibility lies with the student; however, the teacher must be sure to assign only as much work as can be accomplished during classtime.

Structure and routine are key words when working with Guided Literature classes. Basically when class begins the teacher gives two assignments: literature and reading skills. Perhaps a day like Friday for example is set aside for the newspaper; or maybe after every novel, students read a play aloud. Whatever the structure it must be consistent. The number of alternative activities is limitless but a routine provides security for these lower ability, highly distractable students. When students walk into the room, they know what to expect and they also know what is expected of them. This structure and routine cuts down the amount of discipline problems.

Behavior Problems. Discipline problems are always a big part of Guided Literature simply because of the type of student for whom the course is designed. Each teacher must learn to deal with these personalities; and in

order for the course to be successful, the Guided Literature teacher must be in control of the group at all times.

The researcher cannot offer a panacea, however a very simple strategy has proved quite successful in Guided Literature. When the teacher feels that normal disciplinary methods are no longer effective and the class or a few individuals are getting out of control, a "daily grade" is introduced. Students are given a grade each day based on their use of classtime. The grade is totally subjective and the students will soon realize this fact. A simple chart like the following is used:

DAILY GRADE CHART

GUIDED LITERATURE

NAME	DATE																				
	M	T	W	Th	F	M	T	W	Th	F	M	T	W	Th	F	M	T	W	Th	F	

About five minutes before the class is over the teacher records each student's grade for the day. Students are able to check their daily grade upon leaving the room when class is over. A simple A, B, C, D, or F is recorded based on the student's behavior. Did the student use 50 minutes of classtime? Since sleeping is not tolerated, even a five-minute catnap will result in an F. With this grade, the importance of the use of classtime is tangibly emphasized.

The teacher can be purposely vague as to what will be done with these daily grades--perhaps nothing. The technique comes directly from behavior modification theory and has been used successfully by the researcher. There is also a positive side in that a poor student who is a hard worker is immediately rewarded. Both semesters the daily grades were averaged and given the same weight as a novel test in the quarter averages.

The teacher must take some measure when a few students challenge the authority or control of the Guided Literature classroom. Any experienced teacher knows that students will test the teacher to establish limits of behavior. The daily grade concept is the control imposed in reaction to such student testing. This technique does not directly attempt to change student behavior, rather it changes how the teacher relates to the students in terms of their behavior.

Good Readers. Another situation which may arise in a section of Guided Literature is a student or a small group of students who are non-motivated but good readers. Going back to the class profile in Chapter One, Table 1.1 and comparing it to the test scores in Table 1.2, there are three students to note: Students 6, 7, and 12. They scored close to the 60th percentile in standard scores, well above all other students in the group. Student 6 has a class rank of 287 out of 306; Student 7 is 234 of 306; and Student 12 is

316 of 319. The deduction gained from this information is that these individuals are good readers but poor students. In addition, Student 12 was the only student in two sections who openly acknowledged that he liked to read.

Guided Literature is not designed for these students; however, they often end up in the course simply because they have failed everything else and need English credit. These students are instructionally the easiest to handle since the teacher need not worry about their ability to read. The solution is to keep giving them good books.

Almost all responsibility is placed on the student. In most cases, these students desperately need the English credit to graduate and Guided Literature is their last chance. The teacher's assessment and expectations should be made clear to the student and reading skills instruction should continue at the appropriate level. These students should be made aware of exactly what is necessary to earn credit for the course. Grades at this point are irrelevant bacause these students merely want to pass the course in the easiest way possible.

The researcher told these students in order to get credit for the course they had to read five novels and pass a test on each and also complete one level in the Be A Better Reader series showing progress on the post test at their level. During classtime they were left on their own to work or read. The students read the following books:

Tuned Out (1968) Maria Wojciechowska

Light in the Forest (1953) Conrad Richter

The Call of the Wild (1903) Jack London

1984 (1949) George Orwell

The Eagle Has Landed (1975) Jack Higgins

A sample test for The Eagle Has Landed follows:

The Eagle Has Landed

Name _____

Matching

_____ 1.	Arthur Seymour	a.	leader of the German paratroop group
_____ 2.	Heinrich Himmler	b.	in love with Liam
_____ 3.	Liam Devlin	c.	member of the British Free Corps--an Englishman fighting for the Germans
_____ 4.	Max Steiner	d.	shoots and kills Steiner
_____ 5.	Robert Shafto	e.	Irishman working for the Germans
_____ 6.	Phillip Vereker	f.	head of the S.S.
_____ 7.	Max Radl	g.	German officer in charge of the entire project--works for Himmler
_____ 8.	Pamela Vereker	h.	drowned saving the children
_____ 9.	Ben Garvald	i.	place where the fighting occurs
_____10.	Harvey Preston	j.	village priest
_____11.	Studley Constable	k.	hangs Preston
_____12.	Molly Prior	l.	in England the contact person for the Germans
_____13.	Harry Kane	m.	sells trucks to Liam
_____14.	Ritter Neumann	n.	warns Americans that Germans are in town
_____15.	Sergeant Sturm	o.	head of American troops
		p.	Steiner's assistant

16. What is the significance of the title?
(In other words, what does The Eagle Has Landed mean?)

17. Why does Steiner agree to take part in the plan?

18. What is the incident which destroys the German plan?

19. How close does Steiner really get to Churchill?

20. What two people on the German side escape?

Note that while it is not an overwhelmingly difficult test, it is much harder than the previously presented evaluations. The researcher monitored their progress and tried to pace their work; however, primary responsibility for completion of tasks remained with the students. Of the three students mentioned previously, two failed to receive credit for the course. In summary, the premise is basic: a minimum standard is set, if it is not achieved, no credit is earned.

Keeping track. In order to be sucessful when grouping or individualizing instruction, the teacher must establish some type of management system to record student's progress. Guided Literature students seem to work best when they receive some form of tangible acknowledgement for work completed. A daily check also identifies those students who are falling behind in their work. These records also serve as a form of protection for the teacher since more than the average number of students in the course fail or come very close to failing.

A traditional gradebook was used for the literature part of the course. Reading guides were simply checked off when turned in. A simple evaluation on the basis of effort and performance can be made in the form of a + ✓ -. Papers that were incomplete were marked I; late assignments were marked with an L. Students should be made aware that incomplete and late assignments do not receive full credit but are better than not turning in anything. Sometimes assignments were graded and assigned a percentage or letter grade. Tests were always graded with a percentage or letter grade. The students at times need this form of feedback from the teacher. Finally, the reading guide and test scores provided a literature grade.

The other half of the Guided Literature grade is an evaluation of the student's progress in reading skills. Students were required to complete

one level in the Be A Better Reader series. Daily assignments were given for each level. These assignments were always graded on a percentage basis. If a student scored below 80% on any assignment, he could get help from the teacher and thus improve his score. These scores were recorded on individual record sheets like the following:

BE A BETTER READER Level_____ Book #_____ Name_____

Unit_____ Date Begun_____ Date Finished_____

Pages													
Grade													Average

Unit_____ Date Begun_____ Date Finished_____

Pages													
Grade													Average

Unit_____ Date Begun_____ Date Finished_____

Pages													
Grade													Average

Unit_____ Date Begun_____ Date Finished_____

Pages													
Grade													Average

Unit_____ Date Begun_____ Date Finished_____

Pages													
Grade													Average

Unit_____ Date Begun_____ Date Finished_____

Pages													
Grade													Average

A unit average was figured and these averages were used to determine the quarter grades along with the literature scores. The Be A Better Reader post test served as the semester exams.

This system was employed by the researcher for two semesters. However, the class sizes were under fifteen students and one preparation period (50 minutes) every day was used exclusively for keeping up with the progress of Guided Literature students.

The grading system presented is not the only way to evaluate Guided Literature students; but it is a comprehensive evaluation and quite objective. The student knows there is a certain amount of work to be completed and only a certain level of quality is acceptable. Also of importance is the fact that the teacher has a comprehensive record when a grade is questioned, especially when that grade may determine if a student will graduate or not. For this reason, any Guided Literature grading system should be very visible to the students.

Materials

Thus far several specific materials have been suggested for use in Guided Literature; above all however, the students' needs and interests should dictate the selection of materials for the course. Therefore, the materials should change slightly from semester to semester allowing the teacher to build a list of materials which can be used in the course thus providing students with choices in their reading and skill instruction. Realistically this wide range of materials is not accomplished in a semester or two but is an on-going process. Teachers should keep an annotated list of materials used each semester and share this information with other Guided Literature teachers. The materials list which follows was developed over two semesters of Guided Literature.

Table 4.2

SUGGESTED COURSE MATERIALS FOR GUIDED LITERATURE

Title	Copyright	Author	Publisher
	CLASS NOVELS:		
Killing Mr. Griffin	1978	Lois Duncan	Dell
The Other	1979	Tom Tryon	Fawcett
The Pearl	1947	John Steinbeck	Bantam*
The Pigman	1968	Paul Zindel	Bantam
Shane	1949	Jack Schaefer	Bantam*
Tex	1979	S. E. Hinton	Dell
	ALTERNATE NOVELS:		
LOW READABILITY:			
Collision Course	1977	Nigel Hinton	Dell
The Dangling Witness	1976	Jay Bennett	Dell
I Know What You Did Last Summer	1975	Lois Duncan	Archway
War on Villa Street	1978	Harry Mazer	Dell
ABOVE AVERAGE READABILITY:			
The Call of the Wild	1903	Jack London	*
The Eagle Has Landed	1975	Jack Higgins	Bantam
The Light in the Forest	1953	Conrad Richter	*
1984	1949	George Orwell	*
The Pigman's Legacy	1981	Paul Zindel	Bantam
The Red Pony	1953	John Steinbeck	*
Tuned Out	1968	Maria Wojciechowska	Dell
White Fang	1906	Jack London	*

* Several editions available

COMMERCIAL MATERIALS

Title	Publisher	Type of Material
	LITERATURE SKILLS:	
Literary Appreciation Skills	McDougal, Littell & Co.	text, worktest, & tests
Novel Ideas	Sunset Publications	duplicating masters--reading guide, work sheets, test
Triple Action Plays	Scholastic Book Services	plays and worksheets
	READING SKILLS:	
Be A Better Reader (levels A-I)	Prentice-Hall, Inc.	worktext
Cloze Practice Sheets (levels C-H)	Educational Patterns Inc.	duplicating masters
Comprehension Crosswords (Books 1-10)	Jamestown Publishers	duplicating masters
Comprehension Skills Series (Middle & Advanced Levels)	Jamestown Publishers	set of work-books
Reading for Understanding	SRA	cards
A Skill At A Time Series	Jamestown Publishers	set of workbooks
Specific Skills Series (Secondary Set)	Barnell Loft Inc.	set of workbooks

The teacher should annotate this list with comments about successful and unsuccessful uses of the various materials. By sharing such lists, the options open to the students quickly expand and Guided Literature becomes a dynamic course sensitive to the needs of its target group of students.

Staff

Selected school staff can help the teacher of Guided Literature in two basic areas: student placement and materials selection. In order to help in these two areas the respective staff members must be fully aware of the nature and purpose of the course. Guidance counselors should be well-informed about the specific students for whom the course is intended, as well as the daily workings of the course so this can be communicated to prospective students. English department members can also help with student selection since English is a required subject and therefore all students have had contact with English teachers who can provide insights regarding a student's abilities, motivations and performance to aid the Guided Literature teacher and guidance counselors in student placement. Information from colleagues can also alert the Guided Literature teacher to the potential problem areas of individuals. The reading specialist is another person who can provide specific information about students. In addition, the reading specialist can be consulted when the Guided Literature teacher plans to conduct student diagnosis at the beginning of each semester and should be able to offer testing materials and analysis with a follow-up at the end of the semester.

The second area in which the Guided Literature teacher should solicit help from colleagues is the selection of materials. The librarian should be the person most able to aid the Guided Literature teacher in book selection. Librarians are often quite knowledgeable about what students like to read and they are also aware of newly published works. A Guided Literature teacher can gain a strong ally if the librarian becomes personally involved in suggesting materials for Guided Literature. Librarians also have access to publishers' lists of books which often include readability levels; and

they are often willing to order library books which they know will be used in the classroom. In the researcher's school because of working with the Guided Literature class the following projects were undertaken by the librarian:

1) All paperback books were color coded according to general readability levels (red 4-6, green 7-9, blue 10+).
2) A file was established for teachers including commercial and teacher-made materials for various novels.
3) Bibliographies were compiled for Guided Literature students by interest groupings and for teachers by reading levels.
5) Books for Guided Literature students specifically in the lower readability levels were suggested and ordered according to students' interests as stated in the class informal interest inventory.

These projects were of invaluable help to the researcher and also created a sense of sharing the goal of fostering literary appreciation for all students.

The reading specialist can also become a strong ally working closely with the Guided Literature teacher. The reading specialist like the librarian can suggest books and provide information about readability levels; however her area of expertise with regard to Guided Literature is in providing materials and suggestions for developing reading/literary analysis skills and in providing information and suggestions about individual students and their reading problems. The reading specialist also has much information about methods and techniques of instruction which can be employed by the Guided Literature teacher.

Guided Literature needs administrative support from the principal and curriculum coordinator who must understand and accept the purpose of Guided Literature if the course is going to be successful. Their acceptance is

acknowledged by keeping class sizes under 20 students and providing an adequate budget for the course. Guided Literature must be viewed by administration as a course with a goal as important as that of any other English course and not as a dumping ground for problem students. Ultimately, if the purpose and value of Guided Literature are understood, then the administrators and guidance counselors should stand behind the decisions of the Guided Literature teacher regarding failure of a student even if it means that the student will not receive a diploma.

The Guided Literature teacher must acknowledge and make known the fact that the task of teaching Guided Literature is not an easy or highly rewarding one. The burden of the course can be shared as well as its successes; however the Guided Literature teacher must take the initiative to share the course with others.

In order to be an effective Guided Literature teacher, some formal background in the teaching of reading at the secondary level is necessary. In addition the teacher must have a good knowledge of current adult and adolescent literature and a willingness to keep aware of new publications. The individual must possess the personality and ability to accept and control a group of Guided Literature students. Above all, the teacher must accept the importance of developing literary appreciation in all students and be willing to adjust to the needs, abilities and interests of the students in order to accomplish that goal.

Implications

If developing literary appreciation is a goal of the English department and ultimately of the educational system, then the system must foster this literary appreciation in all types of students, even those of limited literary heritage. This concept must be accepted at all educational levels:

administrative, vocational, academic and instructional. Offering a course for non-motivated poor readers is not enough, the course and its goals must be accepted and understood.

The school administration must be willing to limit the class size to twenty students or less and be able to justify that decision to the superintendent and school board members. The curriculum coordinator must insure that the purpose of this course is understood by the staff and school board and that enrollment is limited to the target group of students for whom the course was designed.

If the English department requires all students to take three or four years of English, and a primary objective is fostering literary appreciation, then they must seek to attain this goal at both ends of the student spectrum. The responsibility for teaching Guided Literature should be shared among the English staff. The English department chairperson should encourage people to teach Guided Literature who are interested in developing literary appreciation in non-motivated students--professionals who will look upon teaching Guided Literature as a challenge rather than a burden. Also the chairperson should try to establish some continuity in the staff teaching Guided Literature; a teacher can only provide the options intrinsic to Guided Literature after having taught the course for a few semesters. The chairperson should also make sure that no individual teaches more than two sections of Guided Literature per semester because of the psychologically taxing nature of the course and its target group.

In addition to possessing a true acceptance of the goal of developing literary appreciation, the Guided Literature teacher should have some background in teaching reading at the secondary level because of the varied

reading needs of the students in the course. Also the Guided Literature teacher must have the personality which enables him or her to establish a good rapport with the students and remain in control of the course at all times.

Above all, the people involved in Guided Literature must refrain from imposing their own standards of literary merit on people who are really very unlike them. In the words of Joseph Wood Krutch:

> All the great novels and poems and plays take place in a universe which cannot be understood in "objective terms" and is meaningful only in the light of preferences.

Teachers of Guided Literature must seek out and accept the reading preferences of their students. Allowing non-readers to read is the first step in developing a sense of literary appreciation.

Appendices

ENGLISH DEPARTMENT
1980-1981

The list of course requirements in their curricular sequence and the course descriptions inform students of their obligations in English and are to be consulted when planning a study schedule for enrolling in classes. Four (4) credits in English are required for all students graduating from Cedarburg High School.

9th GRADE	English	1120	1	Credit	Required
10th GRADE	Students will be placed in one of the following three courses based on four criteria: their Iowa Test Scores, a freshmen English comprehensive exam, a writing sample and the recommendation of their freshman English teacher.				
	English Fundamentals	1200	1/2	Credit	One of three
	Literature-Writing	1240	1/2	Credit	required
	Advanced Literature-Writing	1250	1/2	Credit	
	Speech	1260	1/2	Credit	Required
11th GRADE	Composition Students will be placed in one of these three composition courses based on four criteria: their Iowa Test scores, a sophomore English comprehensive exam, a writing sample and the recommendation of their sophomore English teachers.				
	Personal Writing 1	1300	1/2	Credit	One of three
	Composition 1	1310	1/2	Credit	required
	Advanced Composition	1320	1/2	Credit	
	Literature Students may fulfill their junior literature requirement by selecting a course recommended to correspond to their assigned composition course.				
	Guided Literature	1560	1/2	Credit	Required for all students taking English 1300, Personal Writing
	Early American Literature	1500	1/2	Credit	One is required
	Modern American Literature	1510	1/2	Credit	for all students
	Early English Literature	1520	1/2	Credit	taking English
	Modern English Literature	1530	1/2	Credit	1310,
	Search for Tomorrow	1550	1/2	Credit	Composition
	Guided Literature	1560	1/2	Credit	
	Sleuth	1570	1/2	Credit	
	Early American Literature	1500	1/2	Credit	One is required
	Modern American Literature	1510	1/2	Credit	for all students

Early English Literature	1520	1/2 Credit	taking English
Modern English Literature	1530	1/2 Credit	1320, Adv. Composition

12th GRADE Composition Students will be placed in one of these three courses based on four criteria: their Iowa Test scores, a junior English comprehensive exam, a writing sample and the recommendation of their junior composition teachers.

Personal Writing II	1400	1/2 Credit	Prerequisite Personal Writing 1 (1300)
Composition II	1410	1/2 Credit	Prerequisite Composition 1 (1310)
Rhetoric	1420	1/2 Credit	Prerequisite Adv. Lit. Writing (1250) and Adv. Comp. (1320)

Literature Seniors may fulfill their senior literature requirement by selecting a course recommended to correspond to their assigned composition course.

Search for Tomorrow	1550	1/2 Credit	One is required
Sleuth	1570	1/2 Credit	for all students taking Per. Writing II
Early American Literature	1500	1/2 Credit	One is required
Modern American Literature	1510	1/2 Credit	for all students
Early English Literature	1520	1/2 Credit	taking
Modern English Literature	1530	1/2 Credit	Composition II
Search for Tomorrow	1550	1/2 Credit	
Sleuth	1570	1/2 Credit	
Early American Literature	1500	1/2 Credit	One is required
Modern American Literature	1510	1/2 Credit	for all students
Early English Literature	1520	1/2 Credit	taking Rhetoric
Modern English Literature	1530	1/2 Credit	

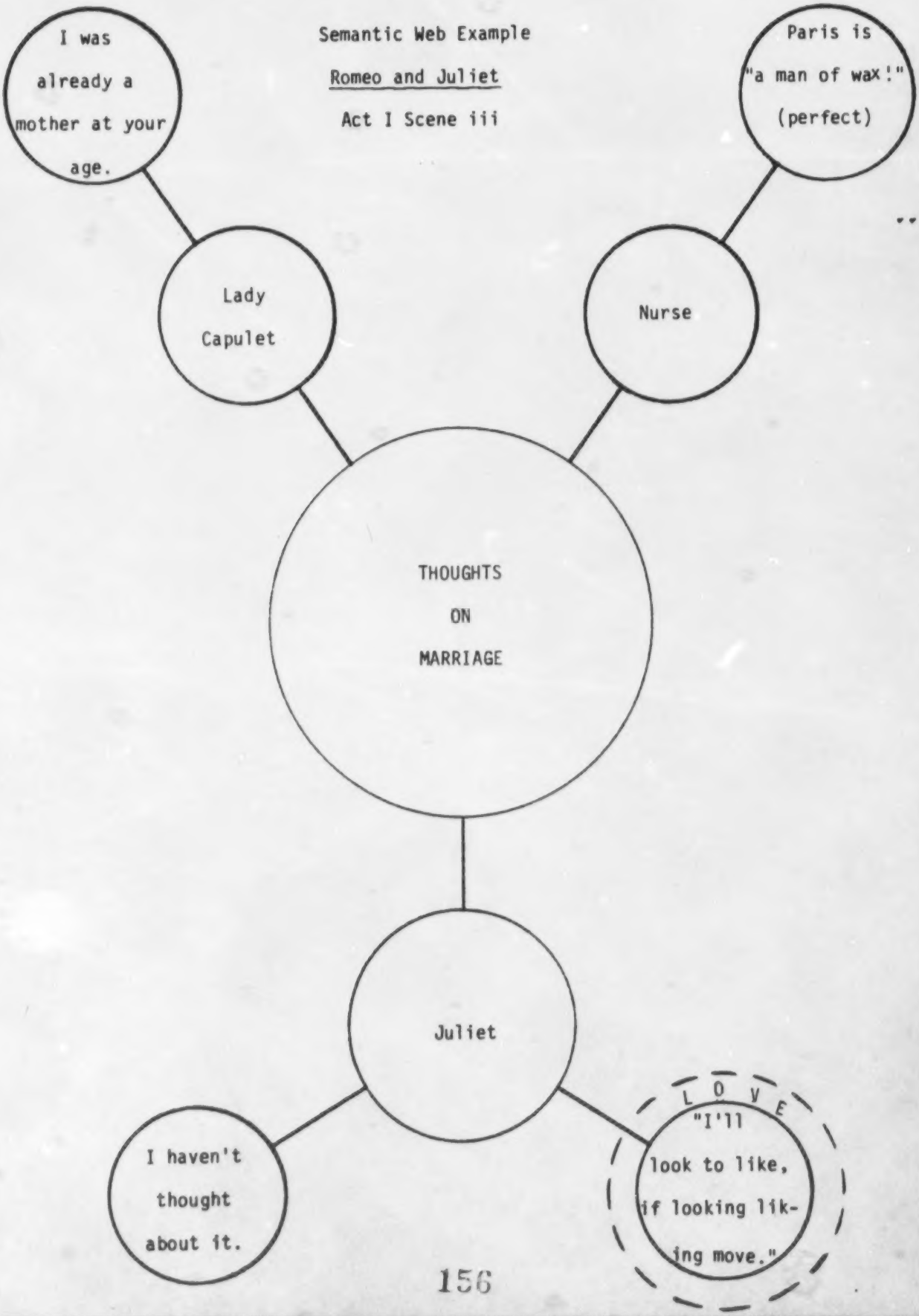
Credit for elective courses does not count toward the four credit English requirement; however, it counts toward the student's graduation requirements.

Electives			Grades
Newspaper Publications	1330	1 Credit	10, 11, and 12
Speech II	1270	1/2 Credit	11, and 12
Attitudes	1540	1/2 Credit	12

Semantic Web Example

Romeo and Juliet

Act I Scene iii


I was already a mother at your age.
Paris is "a man of wax!" (perfect)
Lady Capulet
Nurse
THOUGHTS ON MARRIAGE
Juliet
I haven't thought about it.
L O V E
"I'll look to like, if looking lik-ing move."

Guided Literature Fall, 1981
Course Evaluation

Name_____

	Poor		Okay		Good
How do you feel about the books we read in class 1) Killing Mr. Griffin or The War on Villa Street Comment:	1	2	3	4	5
2) The Other Comment:	1	2	3	4	5
3) Shane Comment:	1	2	3	4	5
Newspaper on Fridays Comment:	1	2	3	4	5
Be A Better Reader: Comment:	1	2	3	4	5
How do you feel about working at your level in Be A Better Reader? Comment:	1	2	3	4	5
How did you feel about the time in class to do your work? Comment:	1	2	3	4	5

	Poor		Okay		Good
How do you feel about being graded on your daily work?	1	2	3	4	5

Comment:

How do you feel about the class in general? 1 2 3 4 5

Comment:

How is this class different from other English classes you have taken?

Materials Used (Novels, text, newspaper, reading guides, worksheets):

Class time:

Assignments:

Method of Instruction: (How you are taught)

How did it make you feel as a person:

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